

A person in a dark coat stands in the center of a courtyard surrounded by ancient stone ruins. The scene is dimly lit with a reddish-brown tint. The ruins include a large building with arched windows on the left and a stone wall with a staircase on the right.

CINEMATIC PERCEPTION

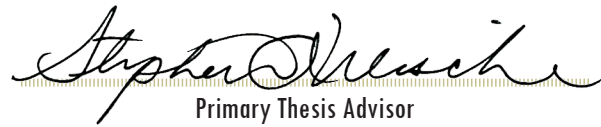
*Exploring Relationships Between
Film and Architecture*

By: Erin Saarela

A Design Thesis Submitted to the Department of Architecture
and Landscape Architecture of North Dakota

By
Erin Christine Saarela

In Partial Fulfillment of the Requirements for the Degree of
Master of Architecture


Primary Thesis Advisor


Thesis Committee Chair

May 2014
Fargo, North Dakota

CINEMATIC PERCEPTION

*Exploring Relationships Between
Film and Architecture*

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THESIS ABSTRACT

The basis of this thesis project stems from exploring relationships between film and architecture by examining the question: “Can the cinematic experience be enhanced by a socially focused and interactive built environment?” While viewing a film we occupy the space between a light source and the projected image. Our perceptions of time and space become augmented, where our standard reality becomes enhanced as we are able to further understand ourselves through the fiction presented. Our participation as a spectator is not passive, as we are actively engaging with the fiction presented. This cinema is located in the Mill District of Minneapolis. I aim to create a lasting impression on moviegoers by inviting them to become participatory members within the cinematic setting of this theatre.

KEY WORDS

Cinema

Interactive Space

Augmented Reality

Entertainment

PROBLEM STATEMENT

(12)



Can architecture, like cinema, blur the line
between “reality” and fiction?

FIGURE 1.2 (2012) Movie Theatre [PHOTO] <http://www.c4gallery.com/artist/database/hiroshi-sugimoto/movie-theatres-theaters/sugimoto-akron-civic-ohio-1980-hirshhorn.jpg>



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STATEMENT of INTENT

Typology
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Unifying Idea
Project Justification

STATEMENT of INTENT

PROJECT TYPOLOGY

Cinema and Film Museum

CLAIM

Social and interactive physical architectural spaces can influence and enhance the virtual experience of cinema.

ACTORS- Those interested in an interactive cinematic education or experience.

ACTION- Creating an enhanced reality for visitors through cinematic architecture.

OBJECT- Film Museum/ Theatre Complex.

PREMISES

Actor Relation: Moviegoers want their film viewing experience in a theatre to be contextually heightened and more interactive than what they would experience at home. Action Relation: In order to intensify the movie going experience the atmosphere in which films are viewed needs to challenge our perceptions of reality by reinforcing what a film provides to its viewers: "augments reality".

Object Relation: A film history museum and theatre complex that creates an enhanced reality for its users through the design of its usable spaces can influence the way in which movies are experienced.

UNIFYING IDEA

The experience of viewing or being educated on films in an interactive environment that blurs boundaries between the virtual world of film and reality will enhance and elevate the movie going experience. We remember and imagine through artistic images which further allows us to understand the world we inhabit.

PROJECT JUSTIFICATION

The film industry is a major source of economic growth, with the primary avenue of profit coming from box office revenue. The innovation of design for the spaces in which this revenue is attained should be at the forefront of the discussion for the future of the industry. The built environment in which films are screened can greatly attract or detract moviegoers. By creating an engaging and interactive space, the experience of cinema can be greatly enhance our perceived reality.



FIGURE 1.4 (2010) Still from *Metropolis* (1929) by Fritz Lang [STILL] <http://transpressnz.blogspot.com/2010/12/futuristic-transport-art-inspired-by.html>

THE PROPOSAL

Narrative
User/Client Description
Major Project Elements
Site Information
Project Emphasis
Plan For Proceeding

NARRATIVE

The basis of this thesis project stems from exploring relationships between film and architecture. Director, Peter Greenaway, has critiqued the movie going experience, saying, “You’re all being obliged to sit still for 2 hours looking in one direction in the dark. It is an absurd set of rules we have all practiced and are continuing to practice.” I want to challenge this idea, but also embrace it through my architecture. I will be examining the question: “Can the cinematic experience be enhanced by a socially focused and interactive built environment?”

While viewing a film we occupy the space between a light source and the projected image. Our perceptions of time and space are no longer within dimensions of standard reality, but we are absorbed into an augmented reality. Our participation as a spectator is not passive, as we are actively engaging with the fiction presented. The fixed duration of a film becomes void and our perspective of time transcends into the world of the characters. Paul Ricoeur has established the importance of fiction within an augmented reality through experiencing artistic images. This idea is evident in the sense of an enhanced reality we can feel after viewing a film.

Cinema has changed the way that we view the world and the way that we perceive architecture in time, and space. Architect Jean Nouvel states, “Architecture exists, like cinema, in the dimension of time and movement. One conceives and

reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes... In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings... I like to work with a depth of field, reading space in terms of its thickness, hence their superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings...". Walter Benjamin describes the specificity of the camera view saying, "The shooting of a film, especially of a sound film, affords a spectacle unimaginable anywhere at any time before this. It presents a process in which it is impossible to assign to a spectator a viewpoint which would exclude from the actual scene such extraneous accessories as camera equipment, lighting machinery, staff assistants, etc. — unless his eye were on a line parallel with the lens." Movies are essentially a highly organized illusion created for the audience. This brings us to the question of: how can architecture become an illusion? We observe time and space in a dynamic way based on our bodily perception. The idea of skewing perception through film or architecture is evident through our experiences. This is essentially why film and architecture are so closely related.

Our lived experiences allow us to relate to a work of architecture or film. We are able to see ourselves through these works of art based on our past understandings. Director Andrei Tarkovsky elaborates on the relationship between life and art saying, "Some sort of pressure must exist; the artist exists because the world is not perfect." In *The Architecture of Image*, Junhani Pallasmaa states that, "Both architecture and cinema articulate lived space. These two art forms

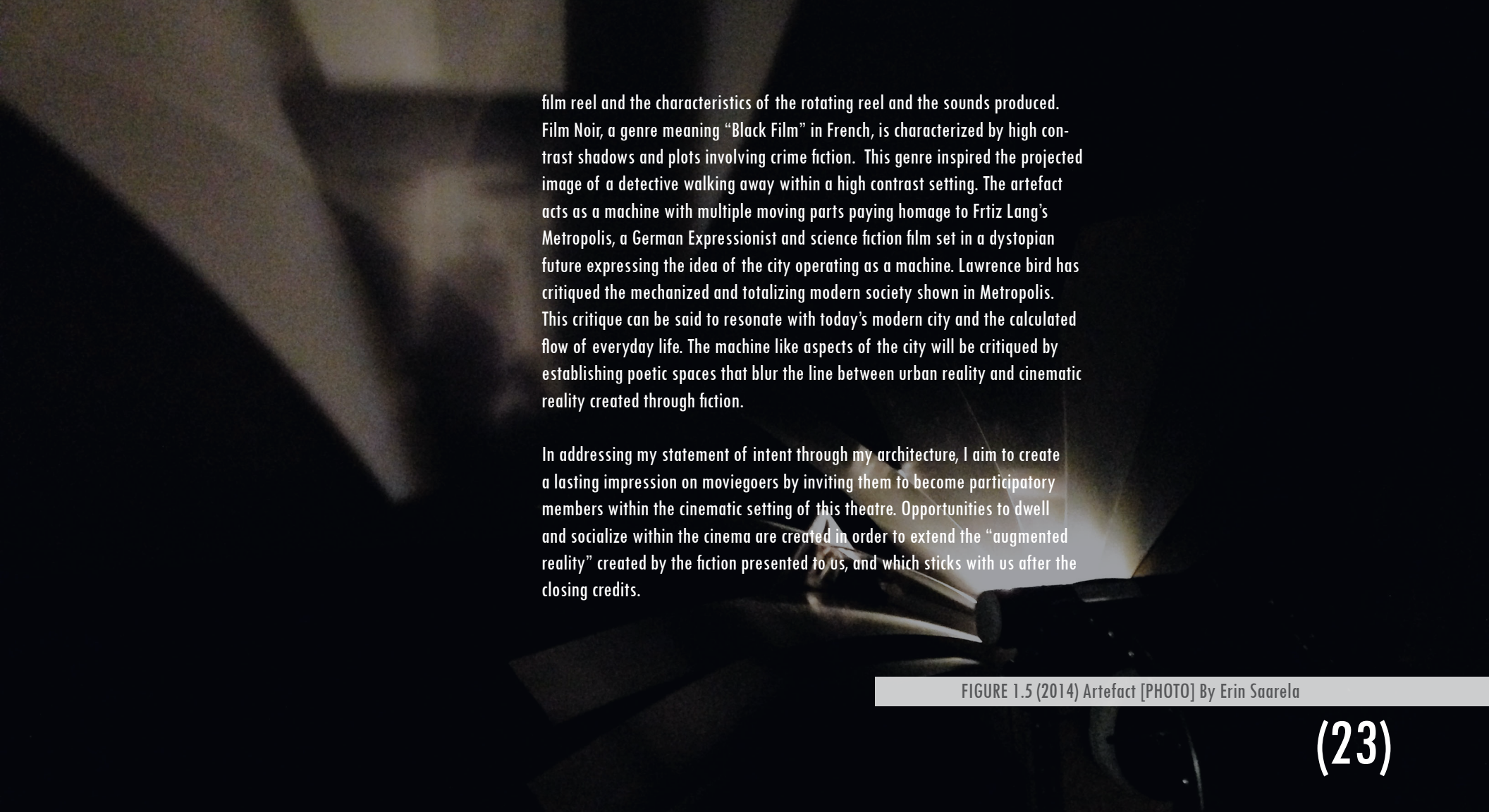
create and mediate comprehensive images of life”. The painting, *Nighthawks*, by Edward Hopper features characters sitting at the counter of a corner restaurant in New York City. The contrast between the nighttime setting and the lights illuminating from the diner create a visual contrast that would become a strong influence for the Film Noir genre of moviemaking. Paul Ricoeur elaborates on the importance of fiction in lived experiences saying, “Images created by the talent of an artist are not less real but more real because they augment reality.” This idea is evident in the sense of an enhanced reality we can feel after viewing a film.

MIND, BODY PERCEPTION & FILM

Our bodies and minds change and respond to the presence of images. Henri Bergson establishes this idea in *Matter and Memory* saying that images transmit movement to our bodies. The fiction presented to us, sticks with us as we leave the movie theater, intensifying the present moment with the sentiment felt throughout the film. Maurice Merleau-Ponty questions the extents of the mind in establishing our understanding of the world saying, “A mind could not be captured by its own representations; it would rebel against this insertion into the visible which is essential for the seer”. We need something to see ourselves through in order to develop a further understanding of the world we inhabit.

ARTEFACT & FILM NOIR

I have designed an artefact which features elements of the origins of the motion picture through projected light and shadow. This artefact is a nod to an early



film reel and the characteristics of the rotating reel and the sounds produced. Film Noir, a genre meaning “Black Film” in French, is characterized by high contrast shadows and plots involving crime fiction. This genre inspired the projected image of a detective walking away within a high contrast setting. The artefact acts as a machine with multiple moving parts paying homage to Fritz Lang’s Metropolis, a German Expressionist and science fiction film set in a dystopian future expressing the idea of the city operating as a machine. Lawrence Bird has critiqued the mechanized and totalizing modern society shown in Metropolis. This critique can be said to resonate with today’s modern city and the calculated flow of everyday life. The machine like aspects of the city will be critiqued by establishing poetic spaces that blur the line between urban reality and cinematic reality created through fiction.

In addressing my statement of intent through my architecture, I aim to create a lasting impression on moviegoers by inviting them to become participatory members within the cinematic setting of this theatre. Opportunities to dwell and socialize within the cinema are created in order to extend the “augmented reality” created by the fiction presented to us, and which sticks with us after the closing credits.

FIGURE 1.5 (2014) Artefact [PHOTO] By Erin Saarela

USER-CLIENT DESCRIPTION

THE CLIENTS

The theatres, film museum, restaurant, and rooftop bar will be owned and managed by local private investors.

THE STAFF

The theatres/film museum will be operated and maintained by a staff mainly consisting of ushers, projectionists, concession workers, theatre technicians, curators, museum technicians, gift shop workers, and a custodial staff. The staff will also employ volunteer workers for the museum portion of the complex as well as for large events and festivals. The restaurant will be owned and managed separately and will require on staff chefs, waiters/waitresses, hosts/hostesses, and a custodial workers.

THE PATRONS

The patrons and visitors will be able to enjoy the amenities and entertainment value of the movie theatre, and the film history museum. The venue will be available for school field trips and business functions. The theatres, museum, and restaurant will be available to the public to rent out for events.

MAJOR PROJECT ELEMENTS

FILM HISTORY MUSEUM

The film history museum will focus on the history of films created in Minnesota and throughout the Midwest region. Exhibits and installation spaces will be featured throughout the museum, as well as interactive and user-friendly pods where the movies or short films can be viewed. A gift shop will also be included within the museum program.

THEATRES

There will be 3 indoor movie theatres and two rooftop theaters. Both the indoor and rooftop theatre portions will provide concession services. Ticket purchasing booths are located near the main entrance.

RESTAURANT/ ROOFTOP BAR

The restaurant will be located on the ground floor in order to attract non theatre/film museum patrons. The rooftop theatres will have an adjoining rooftop bar which will be partially enclosed for use during colder months.



FIGURE 2.1 Region Map [MAP]

UPPER MIDWEST REGION

The site is located in the upper Midwest region. This region is the heartland of the United States and has the most extreme variation between summer and winter temperatures of all other regions. The topography is characterized by flat plains and low rolling hills. The region encompasses numerous fresh water lakes and streams, and the source of the Mississippi River.

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FIGURE 2.2 State Map [MAP]



FIGURE 2.3 (2013) Minneapolis Aerial [MAP] <https://maps.google.com/>

MINNEAPOLIS, MN

The site is located in Minneapolis, MN in the Downtown East area. Minneapolis lies on both banks of the Mississippi River. Adjacent to the capital city of Saint Paul, giving way to the title of the Twin Cities. Minneapolis includes approximately 3.4 million residents. Rich in its culture, the city has plenty to offer through its history and entertainment value. The Downtown East area of Minneapolis is home to the Hubert H. Humphrey Metrodome and the future Viking's stadium, as well as the primarily residential Mill District which includes the Guthrie Theatre, Mill City Museum, Mill Ruins Park, Gold Medal Park, and the Stone Arch Bridge.



FIGURE 2.4 (2013) Site Aerial [MAP] <https://maps.google.com/>

THE SITE/ *Minneapolis, MN*

Downtown East Neighborhood/ Mill District

The site is located in the Mill District of Minneapolis, MN. This district was founded when Minneapolis was at the forefront of the flour milling industry, which resulted in the construction of many mills and factories along the Mississippi riverfront. Many of these original buildings have been converted into residential complexes. The area has become increasingly centered around the arts as represented by the cultural institutions; the Guthrie Theatre, Mill City Museum, and the MacPhail Center for Music. The site is located directly acrossed 2nd Street from the Mill City Museum on the corner of Park Avenue South and Washington Avenue South.

AREA LANDMARKS

MINNEAPOLIS, MN



FIGURE 2.5 (2013) Stone Arch Bridge [PHOTO] By Erin Saarela



FIGURE 2.6 (2013)
Gold Medal Flour [PHOTO]
By Erin Saarela



FIGURE 2.7 (2013)
Mississippi River [PHOTO]
By Erin Saarela



FIGURE 2.8 (2013)
Mill City Museum [PHOTO]
By Erin Saarela



FIGURE 2.9 (2013)
The Guthrie Theatre [PHOTO]
By Erin Saarela

PROJECT EMPHASIS

The emphasis of this thesis project will focus on how the experience of cinema can be greatly enhance our perceived reality in the lived space of architecture. The future design of cinemas can revolutionize the theatre environment and create a new standard for the cinema experience.

This project will examine how the experience of viewing or being educated on films in an interactive environment that breaks the barrier between the virtual world of film and reality will intensify and elevate the movie going experience.

PLAN FOR PROCEEDING

RESEARCH DIRECTION

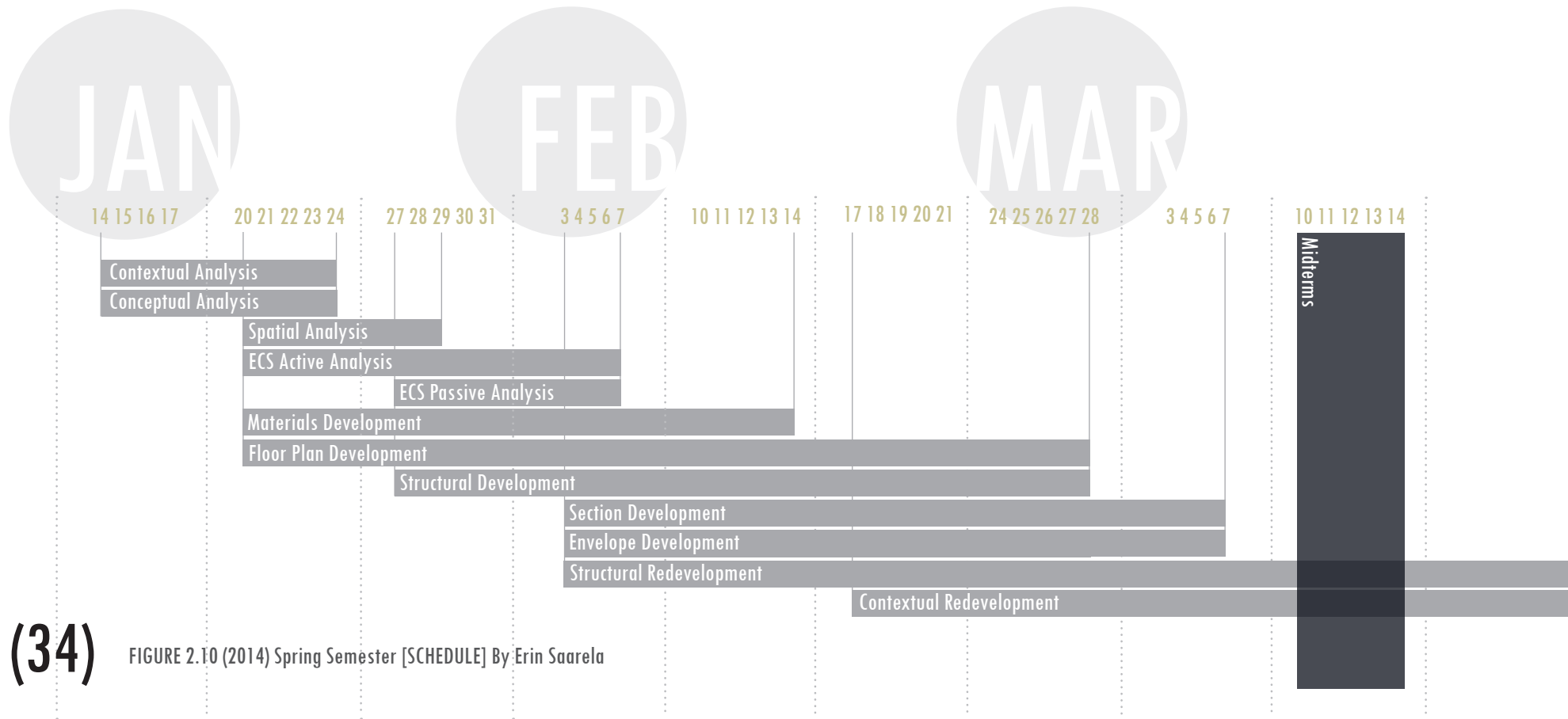
Research for this project will be conducted through case studies of movie theatres, and museums with a digital emphasis. Research will be focused on a further understanding of the theoretical premise/unifying idea, further investigation of the existing theatre, historical context, programmatic requirements, and sustainable systems.

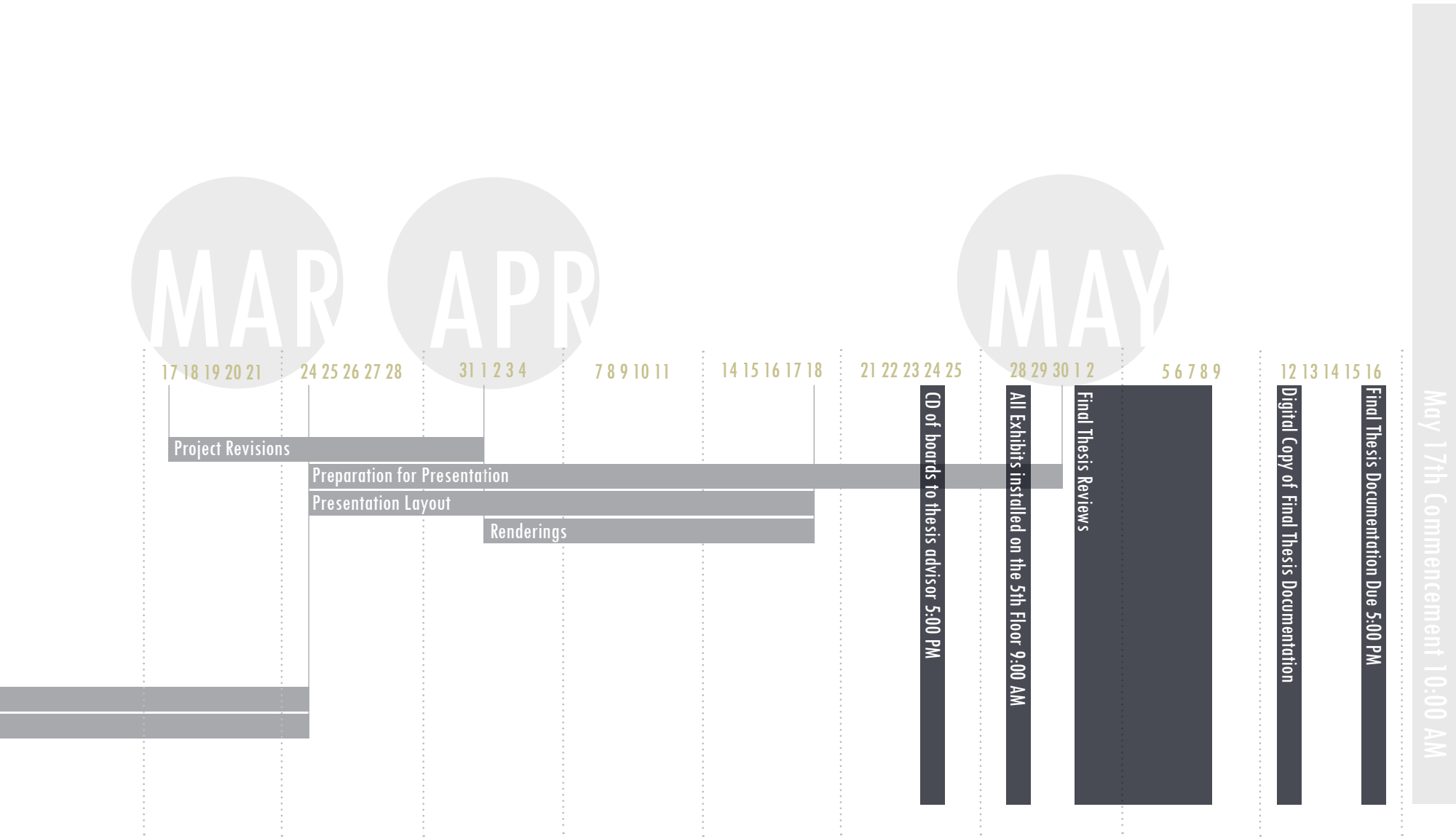
DESIGN METHODOLOGY

I will be using the following design methodologies as a guide for my research: mixed method quantitative/qualitative analysis, graphic analysis, digital analysis, and conversational analysis. The findings will be presented through the use of text and graphics. I will acquire quantitative and qualitative data throughout the research process. The quantitative data will include statistics/archival research and will be gathered, studied, and analyzed. The qualitative data will be gathered from direct observation, site observation, case studies, and the artefact.

DOCUMENTATION OF DESIGN

This thesis project will be documented continuously throughout the design process. All information will be compiled digitally and saved on an external hard drive. Drawings and sketches will be scanned in. Physical models will be properly documented through photography and digital models will be regularly saved. Any research and analysis will be organized and saved according to subject within the hard drive. All text and graphics will be available on the final CD submittal.





PREVIOUS STUDIO EXPERIENCE

ARCH 271 - FALL 2010

Darryl Booker

Tea House

(Fargo, ND)

Boat House

(Minneapolis, MN)

ARCH 272 - SPRING 2011

Joan Vorderbruggen

Montessori School

(Fargo, ND)

Bird House

Dwelling

(Cripple Creek, CO)

ARCH 371 - FALL 2011

Regin Schwaen

Zombie Safe House

Snow Symposium

Artist in Residence Cabins

(McCanna, ND)

ARCH 372 - SPRING 2012

Mike Christenson

NDSU Campus STEM Building

(Fargo, ND)

ARCH 471- FALL 2012

Bakr Aly Ahmed

High Rise

(San Francisco, CA)

ARCH 472 - SPRING 2013

Paul Gleye

Urban Design

(Antwerp, Belgium)

ARCH 771- FALL 2013

Mark Barnhouse

Wetland Research Facility

(Ulen, MN)

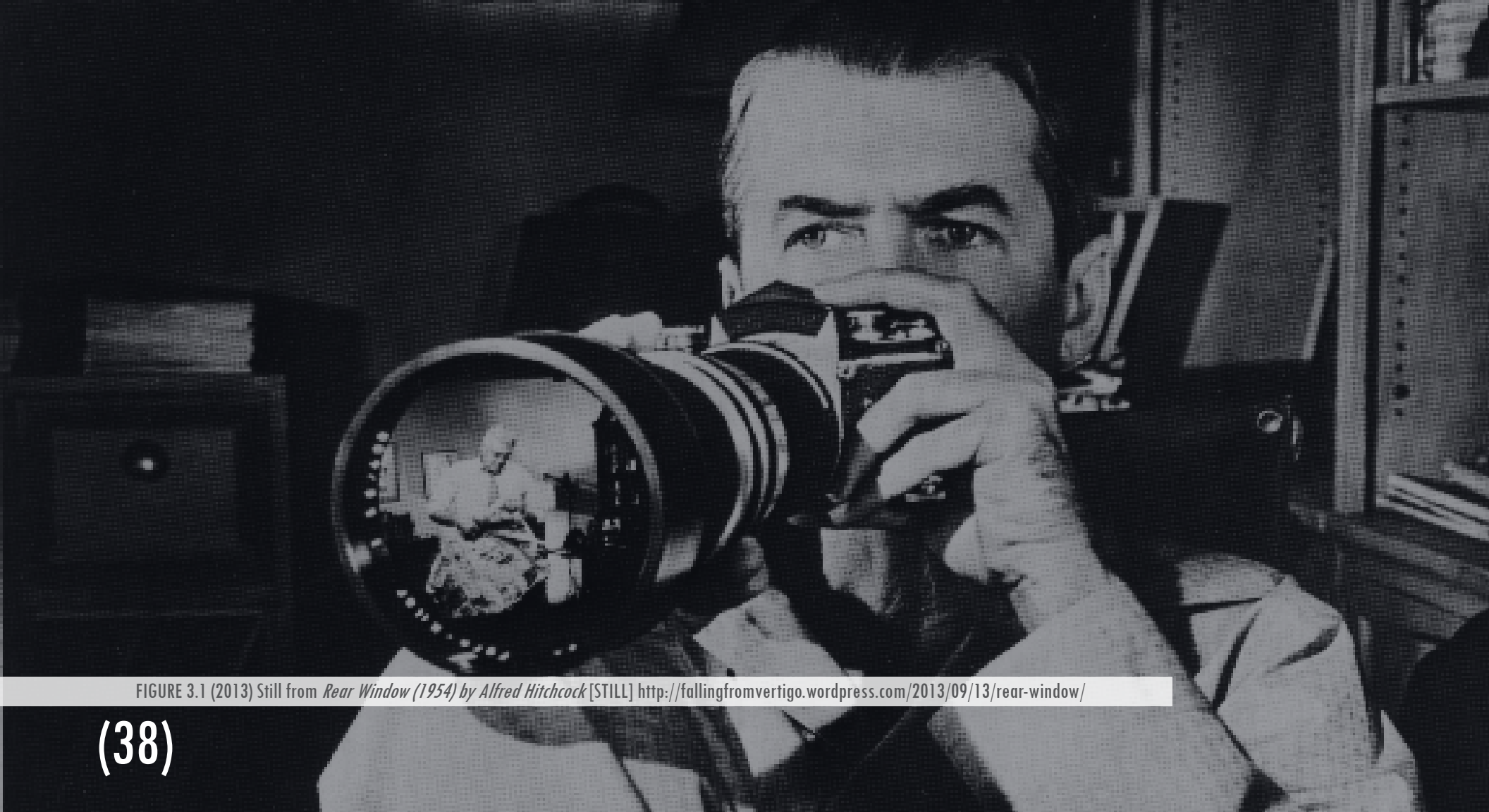


FIGURE 3.1 (2013) Still from *Rear Window* (1954) by Alfred Hitchcock [STILL] <http://fallingfromvertigo.wordpress.com/2013/09/13/rear-window/>

THE PROGRAM DOCUMENT

Research Results and Goals

Case Study Research

Historical Context

Project Goals

Site Analysis

Programmatic Requirements

RESEARCH RESULTS and GOALS

(40)

THEORETICAL PREMISE/UNIFYING IDEA

RESEARCH RESULTS

THEORETICAL PREMISE

Actor Relation: Moviegoers want their film viewing experience in a theatre to be contextually heightened and more interactive than what they would experience at home.

Action Relation: In order to intensify the movie going experience the atmosphere in which films are viewed needs to challenge our perceptions of reality by reinforcing what a film provides to its viewers: “augments reality”.

Object Relation: A film history museum and theatre complex that creates an enhanced reality for its users through the design of its usable spaces can influence the way in which movies are experienced.

UNIFYING IDEA

The experience of viewing or being educated on films in an interactive environment that breaks the barrier between the virtual world of film and reality will enhance and elevate the movie going experience.

INTRODUCTION

The age of cinema has become one of the forefront mediums of entertainment in our culture and has been for over a century. “In its formative years, cinema was seen as the newcomer in the esteemed realm of the arts, and referred to as the “seventh art”. Ever since, the moving image — cinema and its derivative, television — has undoubtedly become the quintessential expressive medium of the modern and post-modern eras” (Pallasmaa, 2007). The way in which we experience films in a public realm is by heading to the local movie theatre. The theater experience has been an ever evolving aspect of how we are able to perceive films. We all experience a film in an individual way based on our emotional connection to what appears before us. We interpret movies based on how well we imagine through the atmosphere of the film and the way that our reality becomes enhanced through the fiction presented to us.

THE AGE OF CINEMA

The relationship between architecture and cinema is evident in the way that we perceive and connect to the remembered & imagined. Whether we seek out our interpretation through the storyline or the forms of a building, we are attempting to contextualize and interpret what is put before us. We are able to perceive each through our senses and if possible, react in way that helps us relate to past and future experiences. In *Design and Cinema*, Belkıs Uluoglu, Ayhan Enüci, and Ali Vatansever state, “Design, when defined as the realization of the

imagined, comes close to the world of the cinema, as cinema provides a rich tool for exercising the imagined. This is one thing that brings design and cinema together. Yet, another, and perhaps more important thing is, the change in our conception of existence and space” (Uluoglu, Enúici, & Vatansever, 2006). This is how we are able to see ourselves through a film or an architectural experience. Our senses define what we allow ourselves to experience and our emotions and past dictate our connection to that experience. “Literature and cinema would be devoid of their power of enchantment without our capacity to enter a remembered or imagined place” (Pallasmaa, 1996). Ultimately we can discuss the relationship between film and architecture by relating how they challenge our views on lived experiences, challenge our body & mind, and challenge our perception.

LIVED EXPERIENCES

Our lived experiences allow us to relate to a work of architecture or film. We are able to see ourselves through these works of art based on our past understandings. The ability to get ‘lost’ in a film or to experience life in a new way through the eyes of the characters on screen is the magic of cinema. “In the Finnish Language, the word cinema- elokuva [Living, or life picture] — acknowledges the affinity of cinema and life” (Pallasmaa, 2007). In Terrance Malick’s *The Tree of Life* (2011) the origins of life, starting off with stiking images of the inception of the universe and working towards the story of a man as he recalls his childhood. We are shown the creation of a family and artistically shot views the



FIGURE 3.2 *Tree of Life* (2011) [STILL]



FIGURE 3.3 *Tree of Life* (2011) [STILL]

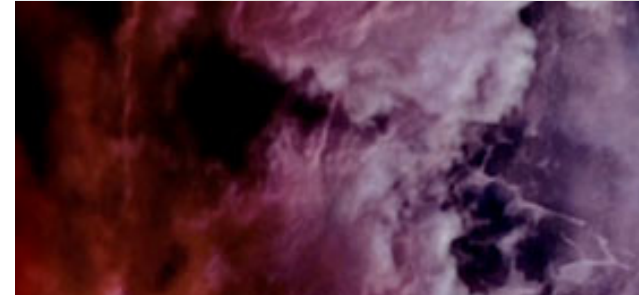


FIGURE 3.4 *Tree of Life* (2011) [STILL]



FIGURE 3.5 *Clockwork Orange* (1971)[STILL]



FIGURE 3.6 *Clockwork Orange* (1971)[STILL]



FIGURE 3.7 *Clockwork Orange* (1971)[STILL]

present and past memories from the perspective of the main character as he ponders the meaning of life. The ways in which we perceive films are in a similar approach as to how we perceive architecture. We inhabit and experience architecture on a daily basis. Our imagined perceptions of the places we inhabit are our own interpretation of the 'living picture'. The way that architecture can in some way be a choreographed 'living picture' in a similar fashion to the way that a movie is scripted or directed is a valid analogy. Junhanni Pallasmaa takes the idea of the 'lived image' and states that, "Both architecture and cinema articulate lived space. These two art forms create and mediate comprehensive images of life" (Pallasmaa, 2007). Architecture can also express the time period in which a building is constructed. Pallasmaa relates this idea to films saying, "Cinema illustrates the cultural archaeology of both the time of its making and the era that it depicts; they both create experiential scenes of life situations" (Pallasmaa, 2007). We can take the example of Stanley Kubrick's *A Clockwork Orange* (1971) where a dystopian future setting relates to undertones of aggressive government control used on the main character, Alex DeLarge, a youth convicted of heinous crimes. The future era is enhanced by modern architecture as a backdrop by featuring interior shots of Skybreak, a country house codesigned by Team 4, a group consisting of Norman Foster, Wendy Cheeseman, Richard Rogers, and Su Brumwell.

We can in some ways also relate cinema to urban design. "The cities of filmmakers, built up of momentary fragments, envelop us with the full vigor of real cities"(Pallasmaa, 1996). These momentary fragments are what guide us

though a storyline. These fragmented pieces come together as a whole to form a completed film. What if we were to take these fragments and look at them on a more singular basis? Film editing takes this notion of looking at individual fragments and manipulating them in order for the storyline to flow smoothly. In a similar way, urban planning takes sections or fragments of cities and shapes them in order to create a more organized city. “The city is made up of parts which have no intention of coming together as a meaningful whole and both search for ways of dealing with this fragmented world” (Uluoglu, Enüci, & Vatansever, 2006).

BODY AND MIND

In order to create a cinematic experience through architecture it is important to understand how the forms of cinema and architecture can be articulated in a physical way. “Ever since the cinema began, aestheticians have sought to define ‘pure’ cinema, the ‘essence’ of cinema. In vain. The cinema’s only purity is the way in which it combines diverse elements into its own ‘impure’ whole. Its essence is that it makes them interact, that it integrates other art forms, that it exists ‘between’ and ‘across’ their boundaries. It is cruder and inferior to every other art form’s ‘home ground’. But it repairs its deficiencies, and acquires its own dignity, by being a mixture. -Raymond Durgnat” (Pallasmaa, 2007). This interaction between and across boundaries can relate to the interaction that film and architecture has on our physical and mental states. Our bodies and our minds change and respond to the presence of images. We can take a look at



FIGURE 3.8 *Inception* (2010) [STILL]



FIGURE 3.9 *Inception* (2010) [STILL]



FIGURE 3.10 *Inception* (2010) [STILL]

Christopher Nolan's *Inception* (2010) and its themes of dream states and distorted architectural imagery. The characters enter worlds within a multi-layered labyrinth within the mind of a dreamer resulting in architectural forms that could only exist within a virtual reality. As the audience we see how the constructed world is distorted and reimagined within our minds. In the book *Poetics*, Aristotle talks about the importance of mimesis which he defines as, "that which distinguishes us from other animals and through this we develop understanding" (Aristotle, 1951). This explains the way in which self-awareness is created. Mimesis allows us to develop emotionally as evident in the discussion of catharsis in which Aristotle describes as the experience of art and the release of the emotions of pity and fear built up during a dramatic performance. Catharsis allows the audience to form a deeper connection to the art through their built up emotions. Maurice Merleau-Ponty questions the extents of the mind in establishing our understanding of the world saying, "Where are we to put the body and the world since the world is flesh? A mind could not be captured by its own representations; it would rebel against this insertion into the visible which is essential for the seer" (Merleau-Ponty, 1969). As the mind forms its own interpretation of viewed images, influenced by past experiences, it could not act alone. We need something to see ourselves through in order to develop a further understanding of the world we inhabit. We can look at Stanley Kubrick's *The Shining* 1980 and how the architecture within the film directly relates to the characters state of mind, "Kubrick's *Overlook* is no clearer in its architectural structure. The visual images are painfully precise, but they fail to build up a coherent architectural ensemble. This is a schizophrenic's perception. The location

of the various spaces cannot be deduced with certainty. Corridors and stairs create a confusing and endless labyrinth that generates a feeling of disorientation and dizziness, akin to the mental effect of M.C. Escher's spatially paradoxical drawings" (Pallasmaa, 2007). Is becoming immersed within the realm of cinema a factor of the physical interaction within a space and the way that our senses take control of our experience? "Digital media, by acting as a cultural interface between the designed world and reality, and with its world of design, brings about another form of communication than the analogue; it is the cinematic way of perceiving the world" (Uluoglu, Enüici, & Vatansever, 2006).

PERCEPTION

Cinema has changed the way that we view the world and the way that we perceive architecture in time, and space. "The structuring of place, space, situation, scale, illumination, etc., characteristic of architecture - the framing of human existence - seeps unavoidably into every cinematic expression." (Pallasmaa, 2007). The audience is only allowed to perceive what is revealed to them by the filmmakers. These decisions on what to frame for the audience can be related to how an architect decides what to frame within a building. "Architecture exists, like cinema, in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes... In the continuous shot/sequence that a building is, the architect works with cuts and edits, framings and openings... I like to work with a depth of field, reading space in terms of



FIGURE 3.11 *The Shining* (1980) [STILL]



FIGURE 3.12 *The Shining* (1980) [STILL]



FIGURE 3.13 *The Shining* (1980) [STILL]



FIGURE 3.14 *Rear Window (1954)* [STILL]



FIGURE 3.15 *Rear Window (1954)* [STILL]



FIGURE 3.16 *Rear Window (1954)* [STILL]

its thickness, hence their superimposition of different screens, planes legible from obligatory joints of passage which are to be found in all my buildings...” -Jean Nouvel (Pallasmaa, 2007). In Alfred Hitchcock’s *Rear Window* (1954) our views as the audience are constrained to the characters views, just as the character is constrained to his apartment due to a broken leg. This dimensional restriction is shown in the director’s reliance on a singular camera perspective that is firmly established in the main character L.B. Jeffries’ apartment for the majority of the film. The film is almost like a labyrinth in itself, “The lives of the tenants in *Rear Window* can be observed in lit rooms behind uncurtained windows like separate silent films or TV programme” (Pallasmaa, 2007). We are able to watch the main character viewing the plots of his neighbors lives in a similar way that we as the audience are watching his plot unfold onscreen. Walter Benjamin elaborates how the structure of shooting a film dictates what is revealed to the audience saying, “The shooting of a film, especially of a sound film, affords a spectacle unimaginable anywhere at any time before this. It presents a process in which it is impossible to assign to a spectator a viewpoint which would exclude from the actual scene such extraneous accessories as camera equipment, lighting machinery, staff assistants, etc. — unless his eye were on a line parallel with the lens” (Benjamin, 1955). Movies are essentially a highly organized illusion created for the audience. This brings to the question of: how can architecture become an illusion? We observe time and space in a dynamic way based on our mentality. The idea of skewing perception through film or architecture is evident through our experiences. This is essentially why film and architecture are so closely related.

SUMMARY

The relationship between architecture and cinema is evident in the way that we perceive and connect to the imagined. Whether we seek out our interpretation through the storyline or the forms of a building, we are attempting to contextualize and interpret what is put before us. We are able to perceive each through our senses and if possible, react in a way that helps us relate to past experiences. The movie going experience has been critiqued as a nonsensical set of rules of going to the theatre and sitting for about two hours looking in one direction in the dark. I want to challenge these critiques but also embrace them through my architecture. The traditional sense of the moviegoing experience as we know it has become ingrained in our lives and I want to incorporate these long established concepts of movie theaters, including a rooftop theatre, into my project. In order to embrace this critique, I wonder how can we create a more dynamic and socially interactive cinematic experience? I want to explore this question through designing an interactive film museum, restaurant, and rooftop bar. We can discuss the relationship between film and architecture by relating how they challenge our views on lived experiences, challenge our body & mind, and challenge our perception.

Our lived experiences allow us to relate to a work of architecture or film. We are able to see ourselves through these works of art based on our past understandings. In design and cinema we see articulated images of life through a setting that depicts the era in which it was created. The ability to get 'lost' in a film or to

experience life in a new way through the eyes of the characters on screen is the magic of cinema. We cannot understand our lived experiences without our ability to perceive them in a mental and physical way. Our bodies and our minds change and respond to the presence of images. We need something to see ourselves through in order to develop a further understanding of the world we inhabit. Experiencing film or architecture is extremely kinesthetic. We are constantly exercising our mental and physical states as we attempt to perceive the environment around us. Cinema has changed the way that we view the world and the way that we perceive architecture in time, and space. In Film, the audience is only allowed to perceive what is revealed to them by the filmmakers. In architecture, what the architect decides to frame or showcase is what the users of the building are allowed to perceive. These decisions on what to edit and cut within design or cinema are ultimately what establish and define the entire experience for the user or the audience.

Overall, these underlying themes that unite the world of architecture and the world of film are what is so essential to our understanding of how we observe them. These themes are central to this thesis project in the way that the spaces within the design can become cinematic. Can the cinematic experience be enhanced by a socially focused and interactive built environment? The ways in which a user of the building can be challenged through their lived experiences, through their mental and physical states, and through their perception is what I want to become evident through the design of this thesis project.

CASE STUDY RESEARCH

INTRODUCTION

In order to further the understanding of the theoretical premise and to better understand the relationship between architecture and the cinematic or theatrical experience I have selected three case studies to analyze. The case studies include the EYE Film Institute in Amsterdam, Theatre Agora in Lelystad, and a submittal for the AIM International Competition in Beijing, each of have unique characteristics that will help to relate scale and quality to my building program. It is important to take on these analyses in order to better understand and contextualize our program. These resources allow us to determine scale, square footage, geometry, hierarchy of space, circulation, structure, natural lighting, and massing for our programmatical and design needs for this thesis project. Each project has its own value in relating the ideas involving cinematic architecture. The case studies range from a film institute to a performing arts theatre to a public plaza complex. Each has unique characteristics that will allow a solidification and further understanding of the ideas and questions brought forth previously.



FIGURE 4.1 (2013) The EYE Film Institute [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>

EYE FILM INSTITUTE/ *Amsterdam, The Netherlands*

Delugan Meissl Associated Architects

INTRODUCTION

Finished in 2011 on a setting involving land and the IJ river the EYE Film Institute sits between the historic center of Amsterdam and a modern development area of Amsterdam Noord. The building boasts an area of 6,300 Square meters and takes advantage of vistas from many viewpoints by framing them. The EYE forms a dialogue with its environment and is defined by its massing and geometric forms. This cultural institution represents a visual landmark for the Amsterdam Noord area. The building communicates visually within its landscape bridging the gap between historic and modern context.



FIGURE 4.2 (2013) Gallery [PHOTO] By Erin Saarela

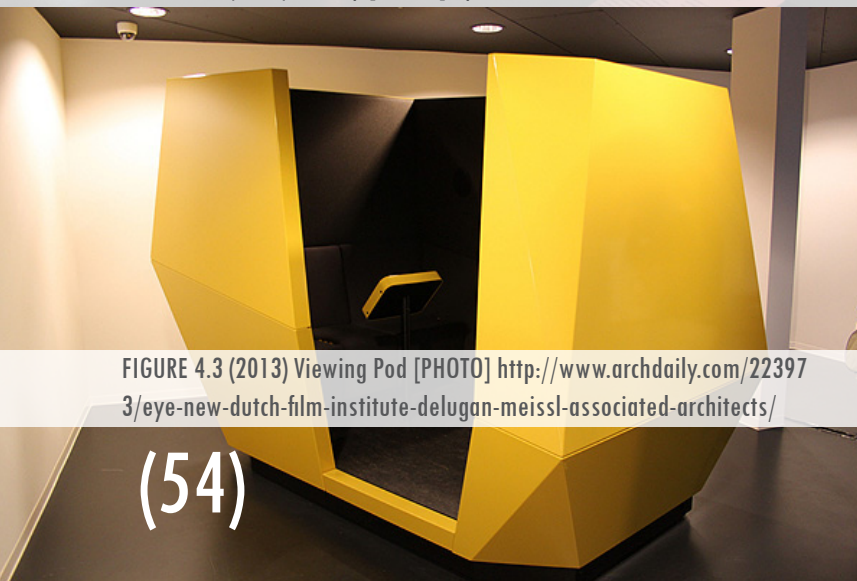


FIGURE 4.3 (2013) Viewing Pod [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>

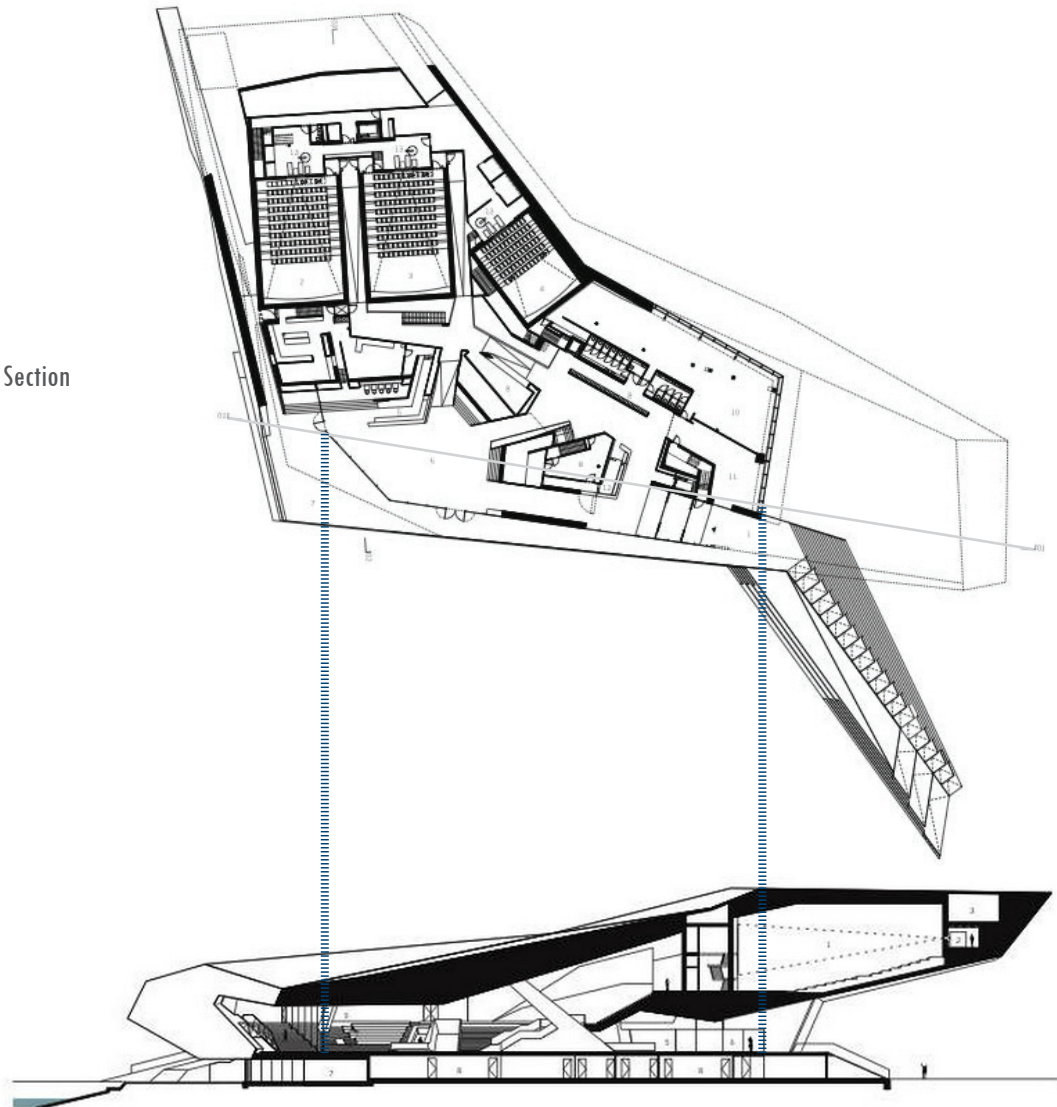
RESEARCH FINDINGS

The film museum's entrance is articulated by a long, stepped access ramp and allows users to enter the building along a gentle slope. The geometry of the building clearly expresses the functions of the interior spaces. The exterior panels reflect light and create movement around the facade of the building. The reaching steel structure opens up over the river with a view of the historic city center through expansive glazing. The program includes cloakrooms, offices, museum shop, screening rooms, restaurant, digital museum, and a gallery space. The entrance area acts as a gathering space and distribution area featuring a terrace along the glass facade, blurring the gap between interior and exterior space. The building continues to unfold as you venture through it with dynamic access ways and corridors. The lower level houses the offices and digital museum which includes viewing pods for up to 3 people. The heart of the building is the restaurant and exhibition area which features large spans of a staircase leading to the upper level and towards the large gallery space creating a socially centered interactive space. This ascent is present from the entrance area and it is appropriately dynamic for the hosting of special appearances at premieres and other events.



FIGURE 4.4 (2013) Entrance [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>

FIGURE 4.5 Plan to Section
[DIAGRAM]



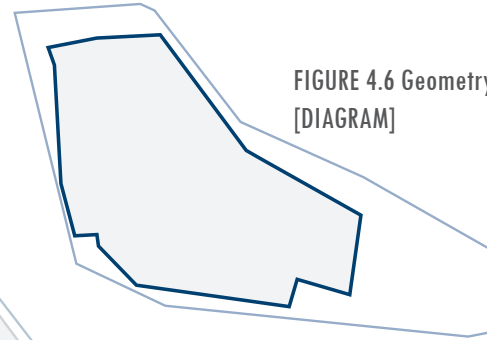


FIGURE 4.6 Geometry
[DIAGRAM]

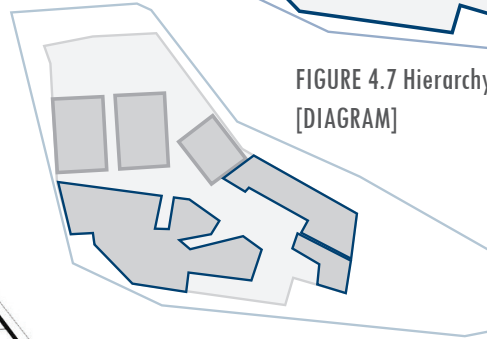


FIGURE 4.7 Hierarchy
[DIAGRAM]

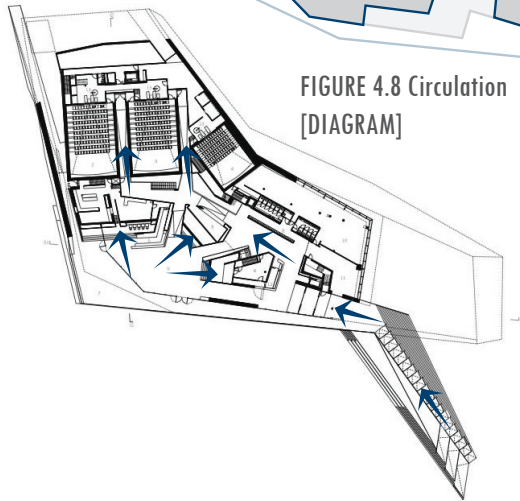


FIGURE 4.8 Circulation
[DIAGRAM]



FIGURE 4.9 (2013) Exterior [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>



FIGURE 4.10 (2013) Restaurant [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>



FIGURE 4.11 (2013) Deck View [PHOTO] <http://www.archdaily.com/223973/eye-new-dutch-film-institute-delugan-meissl-associated-architects/>

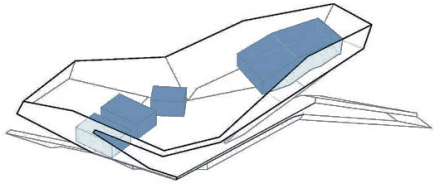


FIGURE 4.12 Interior Massing
[DIAGRAM]

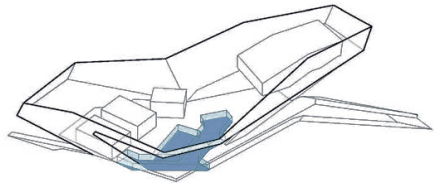
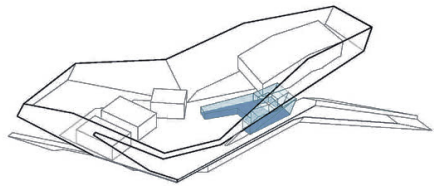
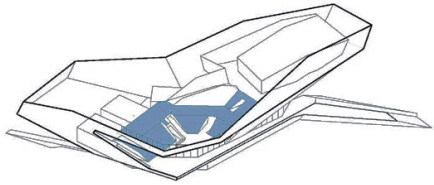
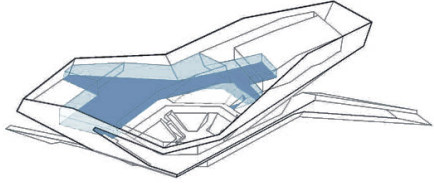


FIGURE 4.13 Massing [DIAGRAM]

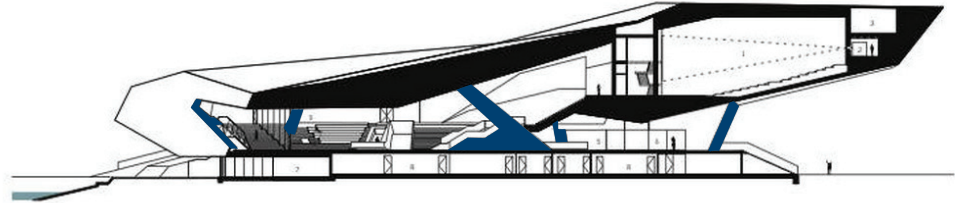


FIGURE 4.14 Structure [DIAGRAM]

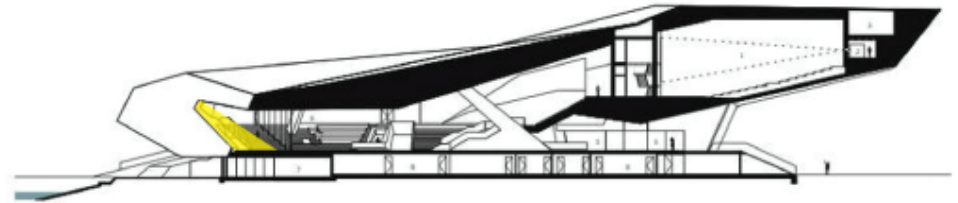


FIGURE 4.15 Natural Light [DIAGRAM]



FIGURE 4.16 (2013) Theatre Agora [PHOTO] <http://www.openmonumentendag.nl/monument/lelystad-agora%20theater/>

THEATRE AGORA/ *Lelystad, The Netherlands*

UNStudio in collaboration with B + M, Den Haag

INTRODUCTION

Theatre Agora opened in 2007 aspiring to revive the post-war Dutch new towns. Both the interior and exterior are geometrically similar to kaleidoscopic imagery. The dramatic characteristics of performance are not confined to the stage, but are evident throughout the extremely colorful and vibrant spaces. The building boasts an area of 7,000 square meters and moves beyond the conventional functionality of a theatre. Out of character for a small city the stage space is considered grand, facilitating the staging of large, international productions. The particular play on light, color, geometry, and circulation intensify the theatrical experience.



FIGURE 4.17 (2013) Agora Balcony [PHOTO] <http://www.archdaily.com/100224/>

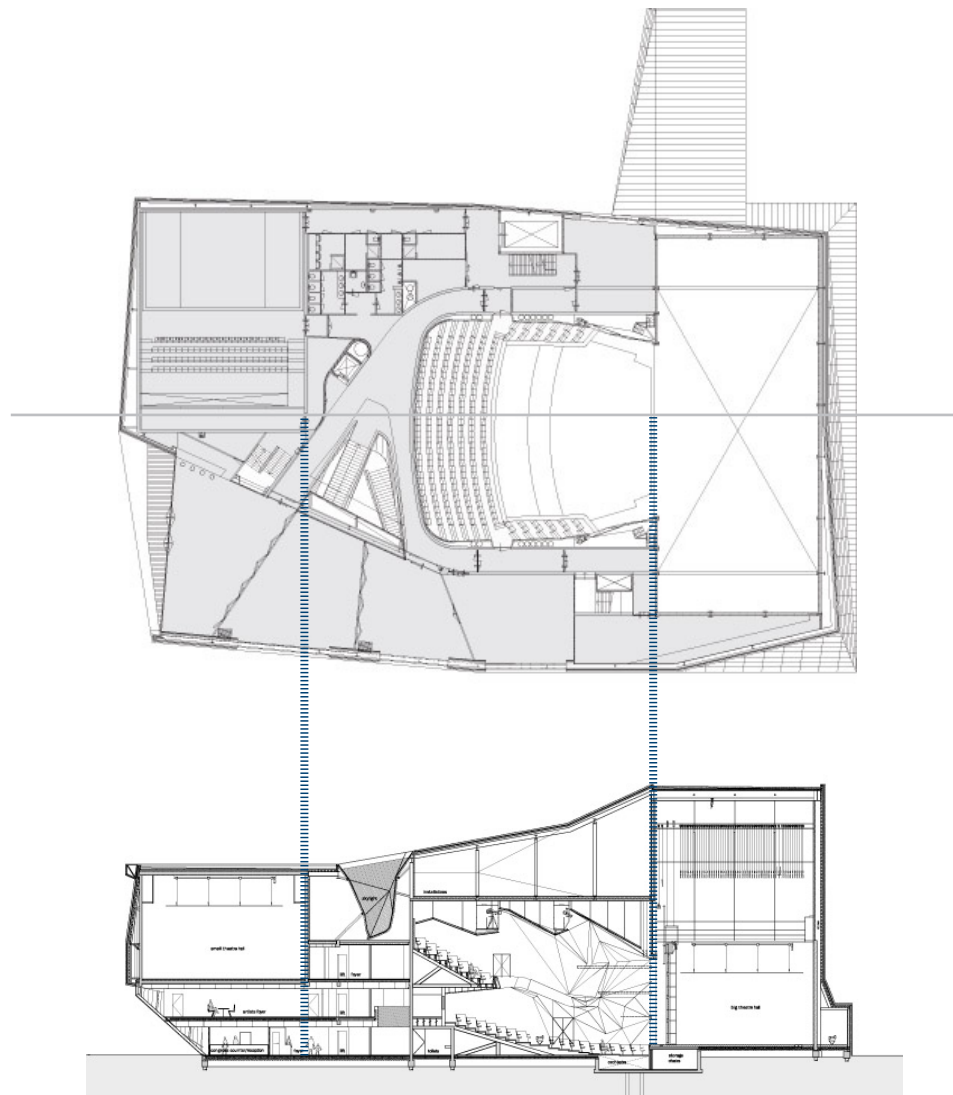
RESEARCH FINDINGS

Theatre Agora is characterized by an exterior of glazing and metal panels in shades of orange and yellow. The facades incorporate sharp angles and protruding planes. The program includes two theatrical auditoriums (larger and smaller), a stage tower, several interwoven and abstracted foyers, multiple dressing rooms, multifunctional rooms, a café and a restaurant. The program spaces are all synchronized within one volumetric complex that expands dramatically in numerous directions. For acoustical reasons both the larger and smaller theatrical auditorium spaces are spaced as far apart from each other as possible. The raised technical block which contains the stage machinery is sleekly integrated into the building's structure. The structural protrusions allow spaces where the theatrical experience is continued off-stage. The line between audience and performer are blurred throughout the building. For example, the artists's foyer is directly above the public foyer, allowing performers to view the audience approaching the theatre from a large window. A handrail cascades down the main staircase changing based on intensity of the color of the spaces ranging from violet to red to white. The main auditorium is geometrically cinematic in its execution, emphasized by dynamic acoustic paneling.



FIGURE 4.18 (2013) Agora Seating [PHOTO] <http://www.archdaily.com/100224/>

FIGURE 4.19 Plan to Section
[DIAGRAM]



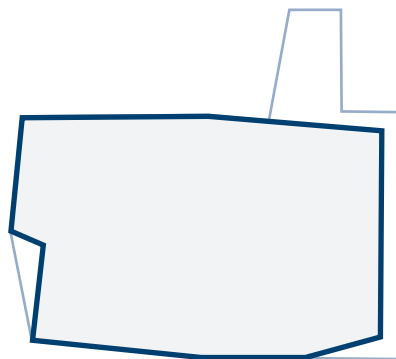


FIGURE 4.20 Geometry
[DIAGRAM]

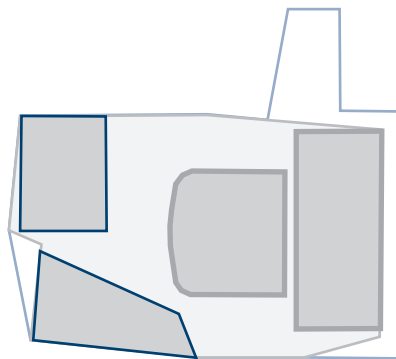


FIGURE 4.21 Hierarchy
[DIAGRAM]

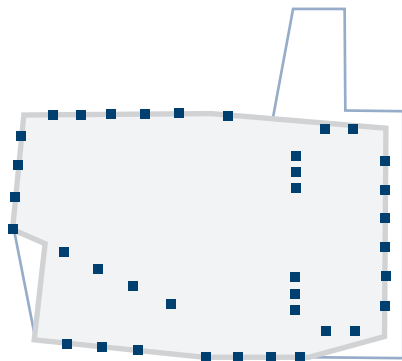


FIGURE 4.22 Structure
[DIAGRAM]

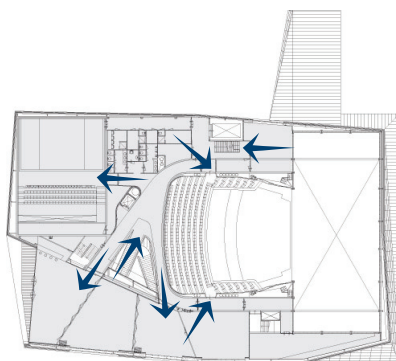


FIGURE 4.23 Circulation
[DIAGRAM]

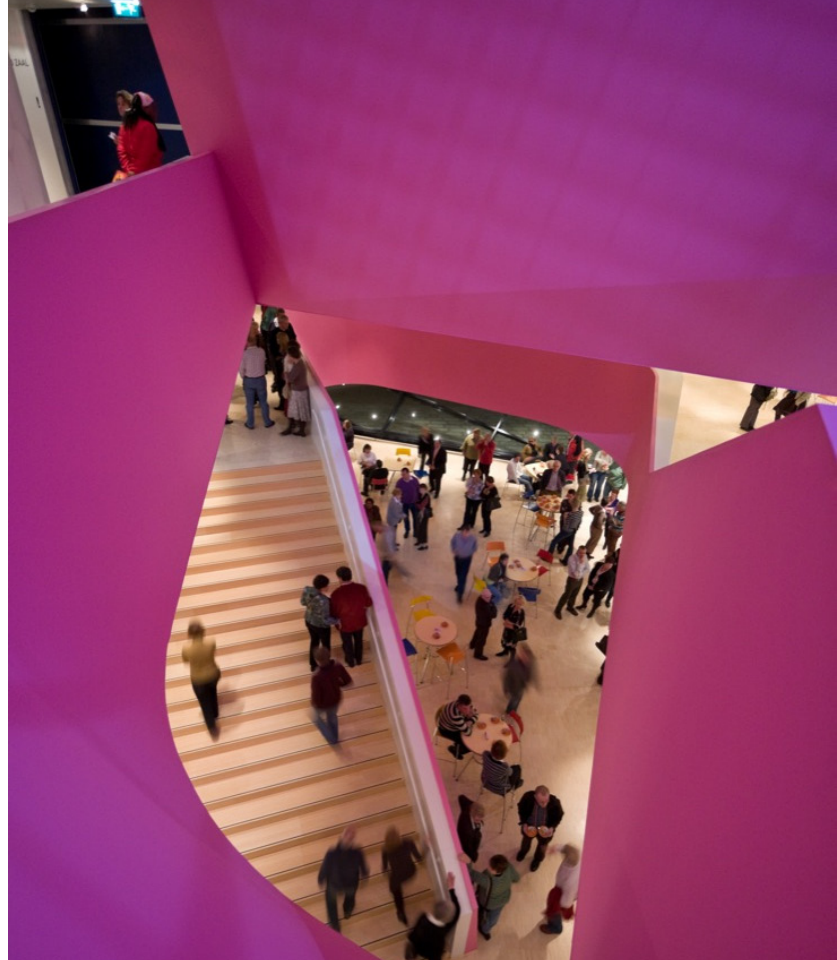


FIGURE 3.24 (2013) Agora Stairs [PHOTO] <http://www.archdaily.com/100224/>



(66)

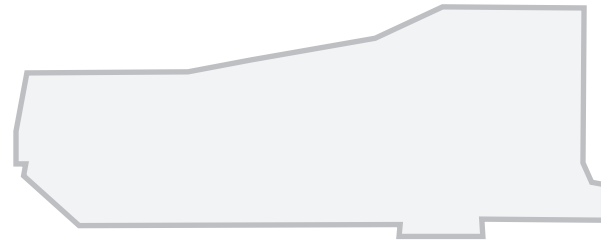


FIGURE 4.26 Massing [DIAGRAM]

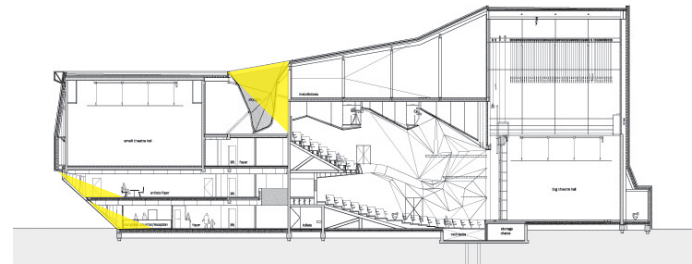


FIGURE 4.27 Natural Light [DIAGRAM]

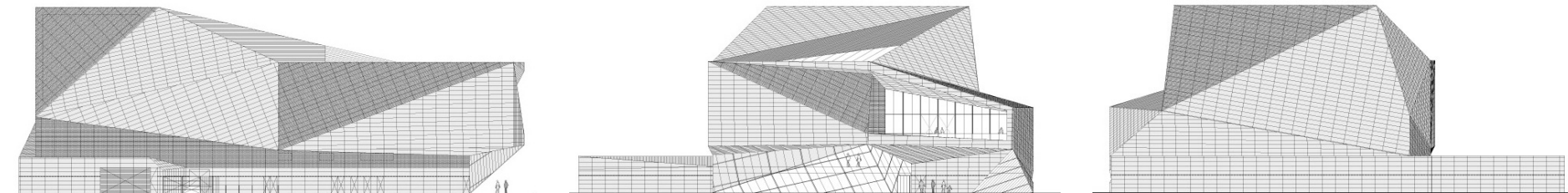
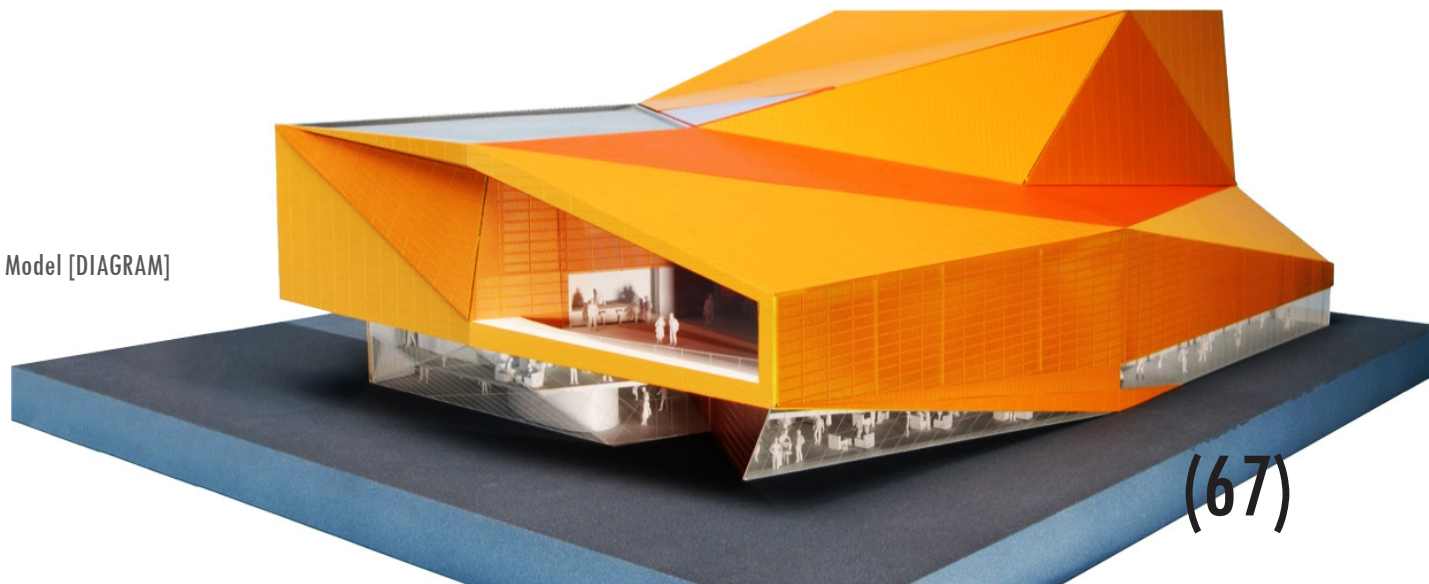


FIGURE 4.28 Elevations [DIAGRAM]

FIGURE 4.29 3D Model [DIAGRAM]



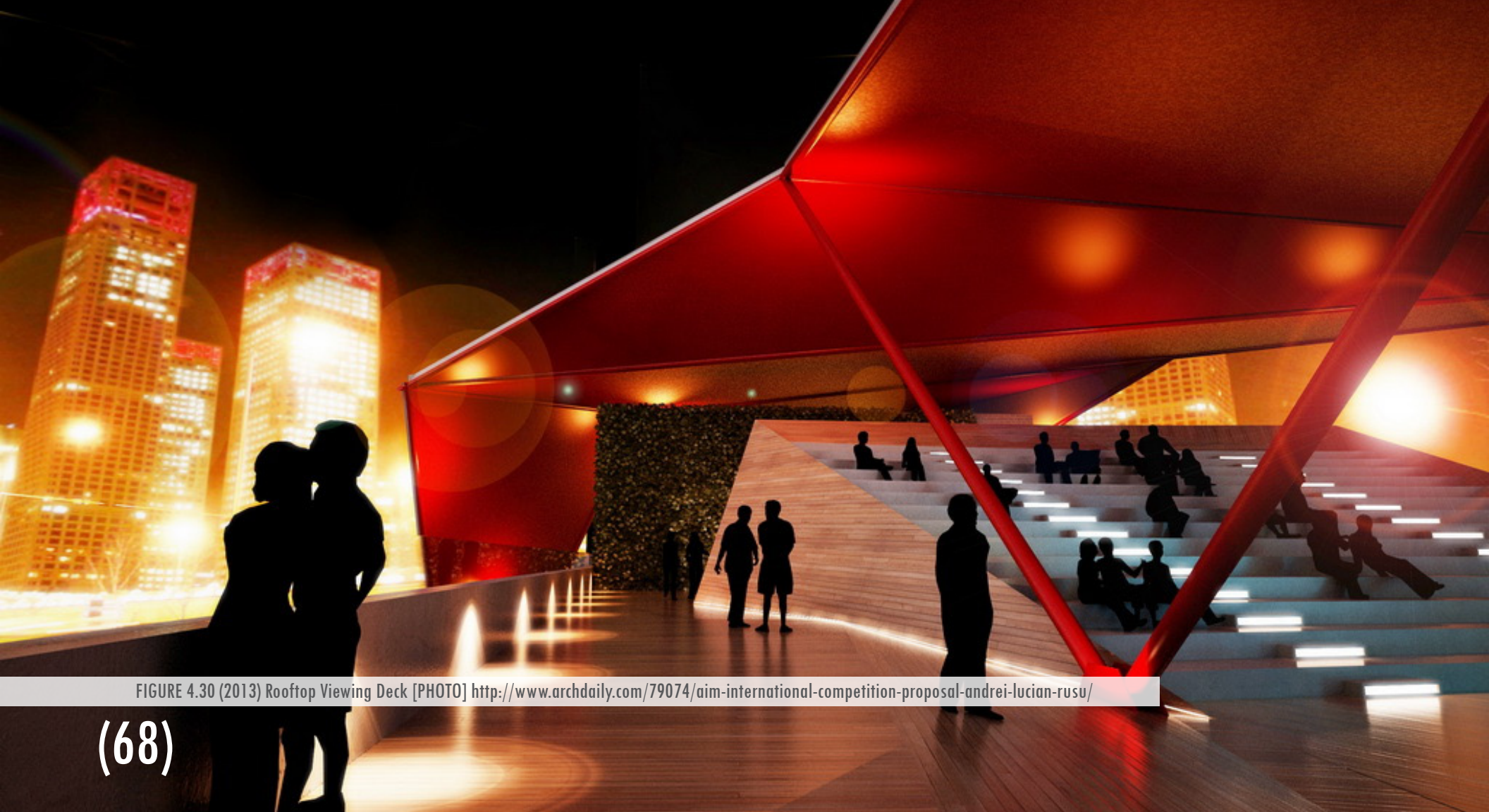


FIGURE 4.30 (2013) Rooftop Viewing Deck [PHOTO] <http://www.archdaily.com/79074/aim-international-competition-proposal-andrei-lucian-rusu/>

AIM INTERNATIONAL COMPETITION/ *Beijing, China*

Andrei Lucian Rusu

INTRODUCTION

A proposal for the AIM International Competition in 2010 that aimed to address the impending major growth in the financial center of Beijing, China. This growth could have a large impact on the quality of social life within public spaces. This proposal involves the preservation of historical buildings that presently have an iconic meaning for Beijing. The renovated buildings were part of a cable factory where public and social interaction was previously significant. The sustainable proposal for the public plaza delves into the reclamation of the old factory with a new design inspired by historical artistic features.



FIGURE 4.31 (2013) Digital Museum [PHOTO] <http://www.archdaily.com/79074/aim-international-competition-proposal-andrei-lucian-rusu/>

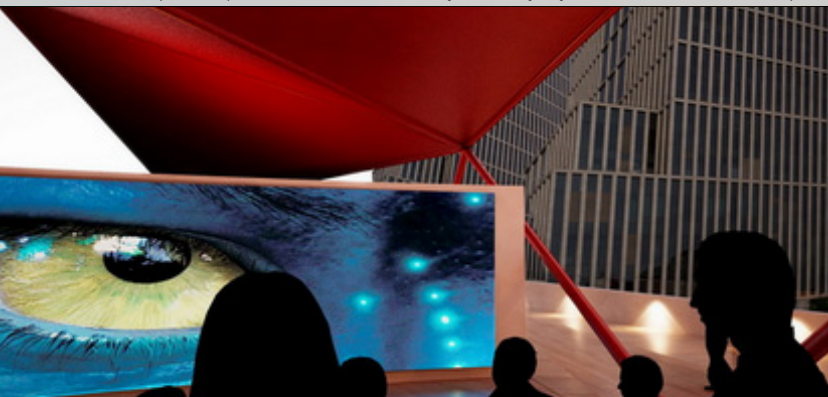


FIGURE 4.32 (2013) Rooftop Theatre [PHOTO] <http://www.archdaily.com/79074/aim-international-competition-proposal-andrei-lucian-rusu/>

RESEARCH FINDINGS

The new design features the reconditioned cable factory buildings that are structurally changed in order to accommodate the new program. The expansive plaza becomes cohesive through one structurally dominant element: the origami wrap. The structure acts as a sculptural element and sun shading device constructed with corrugated aluminum panels connected to a steel space frame which visually impacts the functionality of the spaces. The program includes an apitheater, plaza, restaurants, fashion retail, business sector offices, and an exhibition area. By way of the covered walkways pedestrians have complete access to all three levels of the public complex. Within the complex division of areas related to business or entertainment are entered from extensive lobby spaces and through three glass enclosed bridged connections on the upper floors. The exterior rooftop exhibition space allows interconnected activity between the city and the renovated cable factory buildings. The full exhibition space includes an outdoor movie theatre and digital museum. These interactive, educational, and socially focused spaces allow for a strong public connection to within the complex. The proposal establishes a public oasis within chaotic cityscape while simultaneously creating a connection with the surrounding environment.



FIGURE 4.33 Plan
[DIAGRAM]



FIGURE 4.34 (2013) Birdseye [PHOTO] <http://www.archdaily.com/79074/aim-international-competition-proposal-andrei-lucian-rusu/>

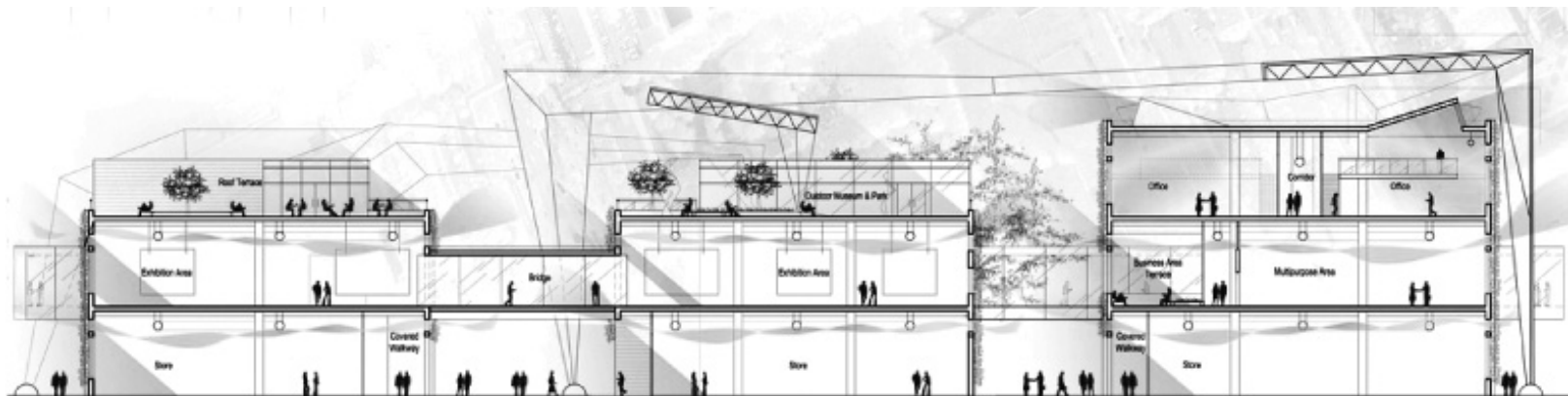


FIGURE 4.35 Section [DIAGRAM]

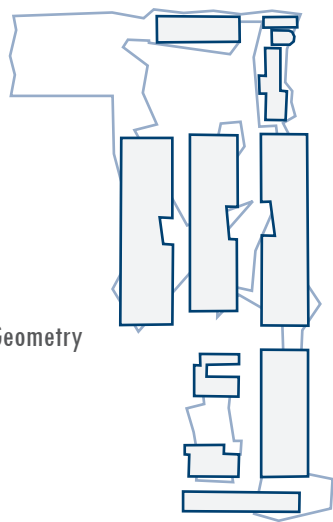


FIGURE 4.36 Geometry [DIAGRAM]

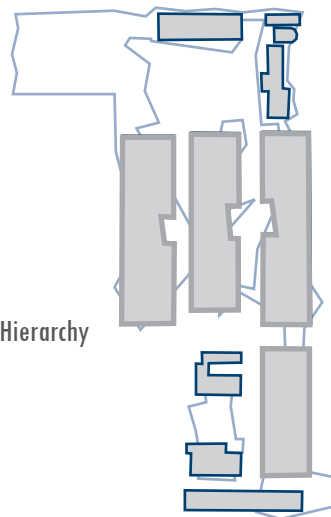


FIGURE 4.37 Hierarchy [DIAGRAM]

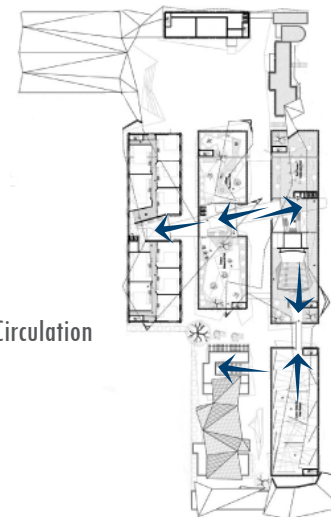


FIGURE 4.38 Circulation [DIAGRAM]



FIGURE 4.39 Elevation [DIAGRAM]



FIGURE 4.40 Massing [DIAGRAM]

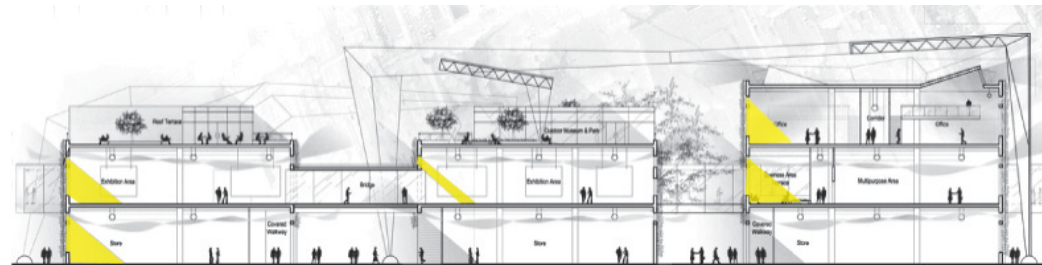


FIGURE 4.41 Natural Light [DIAGRAM]

CASE STUDY RESEARCH

TYPOLOGICAL SUMMARY

These analyses provide significant ideas that lay the groundwork for the grammatical needs of this thesis project. The three case studies range from a film institute to a performing arts theatre to a public plaza complex. This base of information and analysis includes many differing concepts, yet there are two reoccurring themes:

1. Contextual as well as theoretical concepts allow for each of the studies to take on alternative ideas involving the relationship between a cinematic or theatrical experience and the architecture. The EYE Film Institute takes on the idea of a cinematic experience as educational and social through the inclusion of the gallery space, digital museum/library, and exhibiton area/restaurant space, the Agora Theatre takes on the aspects of theatrical design and turns the table on the users as the line is blurred between audience member and performer through the artist's foyer and entrance spaces, and the AIM International competition proposal involves the interconnectivity and cinematic aspects within a city through bridged connections that lead to an outdoor movie theatre with expansive views as well as the digital museum.

2. The studies involved their surroundings and physical environment in a way that provides historical aspects within the architecture. The EYE Film Institute

sits between the historic center of Amsterdam and a modern development area of Amsterdam Noord bridging and engaging the gap between historic and modern context, the Agora Theatre aspires address the revitalization of the post-war Dutch new towns by becoming an iconic image for the city of Lelystad, and the AIM International competition proposal addresses the impending major growth in the financial center of Beijing, China through the renovation of buildings that were part of a cable factory where public and social interaction was previously significant.

All of the studies helped me in further understanding and developing the Theoretical Premise and Unifying Idea. Through the evidence of provided for taking on alternative ideas involving the relationship between a cinematic or theatrical experience and the architecture. These resources have furthered the concepts needed for determining scale, square footage, geometry, hierarchy of space, circulation, structure, natural lighting, and massing for our programmatic and design needs for this thesis project. Each project has its own value in relating the ideas involving cinematic architecture. Ideas on the inclusion of historical aspects and contextualization within the architecture will be a central topic and inspiration for the design of this thesis project. A socially focused and interactive cinematic experience will be enhanced by the ideas brought forth by these case studies. Previous ideas have been questioned and refined and some ideas have been further solidified through this research. These analyses have formed a stable foundation for the future of this project and have proved to be an important part of the initial process.

HISTORICAL CONTEXT

INTRODUCTION

A historical understanding of the cinematic experience is a central theme to this thesis project. I aim to explore the origins of theatre, all the way to back to facets of the greek theatre, to understand the history and inception of film and the early movie going experience, and the way in which the cinematic experience has changed over time. I will also provide a contextualization on the history of the chosen site. The Mills District in Minneapolis, MN has a rich history involving flour milling production. All of these themes and conclusions will allow this project to form a solid foundation and relation to the past while finding similarities between all of them. Without looking back into history it is difficult to move forward with new ideas. It is an essential part of the design process to understand the concepts and potential meaning and intentionality within a project.

ANCIENT GEEK THEATRE

Stepping back in time to the origins of the greek theatre, we can begin to understand where some elements of cinema were conceived. We can take a look at the initial understanding of tragedy and comedy. “Its beginnings, certainly, were in improvisation [autoschediastikês], as were also those for comedy, tragedy originating in impromptu by the leaders of dithyrambic choruses, and comedy in those of the leaders of the phallic performances which still remain customary

in many cities” (Aristotle, 1951). This elaboration on the beginnings of tragedy and comedy allow us to understand the transition into these new realms. These newly created genres allowed for the structure of characters and background images to transition into the new territory of these genres. “It was Aeschylus who first increased the number of the actors from one to two and reduced the role of the chorus, giving first place to the dialogue. Sophocles [added] the third actor and [introduced] painted scenery.” (Aristotle, 1951). This is where the importance of the setting of a storyline comes into the conversation. By delving into this new dimension within the theatrical experience, it allowed the audience to physically view images drawn from the playwright’s imagination. By creating the opportunity for the characters to interact within a specific environment, the storyline becomes increasingly layered.

The social aspects of the Greek theatre were also central to the experience of the audience as well as the performers. “Greek tragedies and comedies were always performed in outdoor theaters. Early Greek theaters were probably little more than open areas in city centers or next to hillsides where the audience, standing or sitting, could watch and listen to the chorus singing about the exploits of a god or hero. From the late 6th century BC to the 4th and 3rd centuries BC there was a gradual evolution towards more elaborate theater structures, but the basic layout of the Greek theater remained the same.” (Englert, n.d). The involvement of the audience played a pivotal role in the theatrical performance. The Greek theatre has proved itself as a successful structural layout over time. Parts of a Greek theatre include the orchestra (circular chorus space), theatron (seating), skene (backstage building), and parados (passageways).



CINEMATIC HISTORY

The roots of the moving picture bring us back to the origins of drawing with light and shadow. According to Jean-Jacques Lequeu who interpreted the story from Pliny the Elder, a young woman whose lover was bound to depart for war desired to capture his shadowed profile as a memory. She drew the outline of his shadow on the surface of a mountain. The motion picture, a series of moving images deduced to the simplicity of manipulating shadow and light, is essential to our understanding of the cinematic experience of architecture. One of the first prototypes of the idea of a film camera was the pinhole camera which inverted light through a small opening and then projected light onto a surface. Fast forward to 1878 when photographer Edward Muybridge directed an experiment to address the question of whether a running horse lifts all four of its legs completely off of the ground at any point in time. The experiment took place at Leland Stanford's farm in Palo Alto, California. "Across the horse's path were 12 wires, each connected to a different camera. When a sulky wheel rolled over one of the wires, it completed an electrical circuit, tripping the shutter of the attached camera. The shutters firing in quick succession sounded like a drumroll." (Leslie, 2001). After viewing the developed plates of the horse's progress along the track it was determined that the speculation of a horse lifting all 4 legs at once was true. This laid the groundwork for producing a motion picture. The subsequent inventions of William Friese-Greene's chronophotographic camera in 1889 and Thomas Edison's Kinetoscope in 1891 furthered the movement towards a cinematic experience. The first motion picture made for projection was shown in 1895 by the Lumiere brothers entitled *Workers Leaving the Lumiere Factory*.

FIGURE 4.42 (2013) Shadow Origins [PAINTING]

With these technological developments moving into the 20th century the new age of cinema was just beginning.

Public theatres began to gain momentum and bringing the reign of the silent era of film until the advancements in sound effects were developed in the 1920's. Progressive technological advancements and filming techniques have been continuously challenged and accelerated over the course of film history. Through the evolution of these technological advancements we have been brought into the modern era of cinema that we experience in the current day and age.


The social aspects of cinematic history have evolved alongside the advancements of cinematic technology. "There are obvious reasons to pay attention to the changing historical form of this peculiar sociability - the always slightly awkward experience of getting together with strangers in a darkened public venue - and yet most of the historical questions that have been directed at the cinema have been less interested in cinema than in film, preoccupied by the presentation of events on the screen, rather than the social structures in the auditorium" (Bowles, 2011). This is a common critique of the movie going experience. As the audience we follow the set of rules of sitting for the duration of the film looking in one direction in the dark. We can question whether this is the most successful way of experiencing cinema, yet it has been the consistent structure of the experience since the beginning of the cinema. The process of bringing the public together in this social experience is an evolving practice. The focus has

moved to the content of the films and less on the participation of the audience within a cinematic environment. “This is clearly both a spatial and a social practice, involving decisions based on considerations of place, timing, and other people. Yet the history of this changing social experience has proved difficult to accommodate within the traditional practice of film history” (Bowles, 2011).

MILL DISTRICT

The site for my project is located in the Mill District of Minneapolis, MN. This district was founded when Minneapolis was at the forefront of the flour milling industry, which resulted in the construction of many mills and factories along the Mississippi riverfront. Many of these original buildings have been converted into residential complexes. The area has become increasingly centered around the arts as represented by the cultural institutions; the Guthrie Theatre, Mill City Museum, and the MacPhail Center for Music. The site is located directly acrossed 2nd Street from the Mill City Museum on the corner of Park Avenue South and Washington Avenue South.

During the early 19th century, industrial mills began popping up along the Mississippi River in Minneapolis due to the nearby St. Anthony Falls providing natural water power for the mills. The area quickly became a central hub for flour milling in the Midwest region and eventually grew to be the largest producer of flour in the world. Lining the riverfront these four milling plants grew from the present Mill District to the opposite side of the river near Nicollet Island.



Starting in the 1930's and into the 1960's the milling industry began to decline due to the prominence of fossil fuels within the industry. Many of the working flour mills were shut down and abandoned. Some of the mills were demolished. The city of Minneapolis realized the historic importance of the abandoned mills and a Historic Mills Master Plan was achieved in 1998. The aftermath of this plan was greatly beneficial to the district. Renovations of the historical building into residential complexes brought about a new life into the area. Cultural institutions have become a central aspect to the area and have allowed the district to become a cultural hub. These institutions include the Guthrie Theatre, Mill City Museum, and the MacPhail Center for Music. Park spaces include Mill Ruins Park, and Gold Medal Park. The iconic Stone Arch Bridge connects the Mill District to the other side of the Mississippi river. Other cultural aspects include the Mill City Farmers Market, which started in 2006, and the nearby Hubert H. Humphrey Metrodome and the future Viking's stadium.

FIGURE 4.43 (2009) Historic Mill District [PHOTO] http://en.wikipedia.org/wiki/Mills_District,_Minneapolis

PROJECT GOALS

THE ACADEMIC

There are many academic reasons involved in completing this thesis project. First of all, I am completing this thesis in order to obtain a master of architecture degree. Throughout the course of my academic experience from preschool to graduate school, I have continuously been intrigued by the arts, history, and the sciences. All of these interests ultimately led me to an interest in architecture and the want to apply to an architecture program. Choosing North Dakota State University as my place of study and my home for the past 5 years has allowed me to become immersed and educated within the world of architecture and design.

I had the opportunity in the spring semester of my 4th year in architecture school to join the study abroad program in Antwerp, Belgium. Through the opportunity to travel extensively throughout Europe I was able to garner an increased interest in historical architecture and contextual design. While in Amsterdam, The Netherlands our class visited one of the previously analyzed case studies, the EYE Film Museum. I was instantly connected to the building due to my interest and passion for film and this in turn led me to the idea of creating a movie theatre and film museum program for this thesis project. Designing within an academic setting allows for the increased ability to take risks and become fully immersed within a project on an individual basis.

THE PROFESSIONAL

The professional reasons behind completing this thesis project stem from the aspects of identifying a niche in which to specialize within the profession. I am extremely interested in facets of social integration within design and the historical contextualization of architecture. Both of these ideas are central in the ideas and concepts researched for this project. I am also interested in sustainable design. I want to implore sustainable passive and active systems within this project and establish the importance of creating sustainable architecture through quality, thoughtful, and long-lasting works of architecture.

THE PERSONAL

Through completing this thesis project I want to establish a body of work that I can instill a sense of pride in. I want to be able to push myself to the limits of what I can accomplish within an academic setting. I feel that within our lives we are constantly being educated as well as being tested. I aspire to start a career with a sense of self and trust that I have utilized the opportunities given to me and learned through my experiences. Similar to the way that architecture and film challenge our lived experiences, body and mind, and perception, I want to be challenged through the process of this thesis project.

SITE ANALYSIS

(84)

SITE ANALYSIS

SITE NARRATIVE

The chosen site is within the urban setting of Minneapolis, MN in the downtown east neighborhood. Within this neighborhood is the Mill District, an increasingly popular and culturally centered hub within the cityscape. This district boasts many historical undertones, as it was once the the largest producer of flour in the world. This area was founded when Minneapolis was at the forefront of the flour milling industry, which resulted in the construction of many mills and factories along the Mississippi riverfront. Many of these original buildings have been converted into residential complexes. The area has become increasingly centered around the arts as represented by the cultural institutions; the Guthrie Theatre, Mill City Museum, and the MacPhail Center for Music. Nearby park spaces include Mill Ruins Park, and Gold Medal Park. The iconic Stone Arch Bridge connects the Mill District to the other side of the Mississippi river. Other cultural aspects include the Mill City Farmers Market, which started in 2006, and the nearby Hubert H. Humphrey Metrodome and the future Viking's stadium. Currently there are no other movie theaters in downtown Minneapolis

The site is located directly acrossed 2nd Street from the Mill City Museum on the corner of Park Avenue South and Washington Avenue South. Currently the site functions as a parking lot and it seems as though the space could be better utilized to continue the revitalization of the area with the addition of cultural institutions. This reason is why I believe that this thesis project's program of a



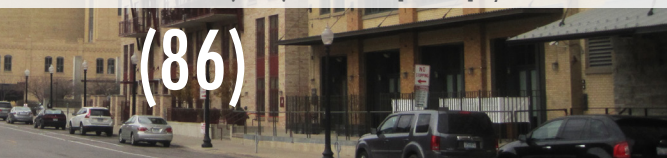
FIGURE 5.1 (2013) Gold Medal Flour [PHOTO] By Erin Saarela



FIGURE 5.2 (2013) Facade [PHOTO] By Erin Saarela



FIGURE 5.3 (2013) 2nd Street [PHOTO] By Erin Saarela



theatre complex/film history museum would work well within this district. Ideas on the inclusion of historical aspects and contextualization within the architecture will be a central topic and inspiration for the design of this thesis project.

Social aspects of the area also help to define the qualities of the chosen site. With the redevelopment within the area for the new Viking's stadium, the amount of visitors to the Mill District are expected to increase upon the completion of the stadium. This redevelopment is happening within a few blocks of the site. It is important to expect future growth within the area because visitor traffic is a key aspect to the success of the buildings and institutions within the district. The area is already involved with the community through its rich historical context and cultural/artistic values.

To summarize, the site distinguishes itself through the qualitative characteristics of amenities, views and vistas, vegetation, natural light, wind, human characteristics and distress as well as quantitative characteristics of soil type, utilities, vehicular traffic, and pedestrian traffic.

QUALITATIVE

The site measures at 315 feet longitudinally and 135 feet transversely. Total square footage on the site amounts to 42,525 square feet and it exists as surface grade parking. The site is rectangular in its geometry and runs along the 20 degree angle of the downtown grided layout. The site allows for ease of access by its framing roads of 2nd Street, Park Avenue South, and Washington

Avenue South. There are several nearby bus stops, on-street bike lanes along 2nd Street, and multiple pedestrian access points as created by the surrounding sidewalks. The site's surrounding environment consists of historical buildings and newly constructed amenities. Directly to the north is the Mill City Museum, to the northeast down 2nd Street is the Guthrie theatre, to the east is a parking complex, to the south is The Old Spaghetti Factory restaurant, and to the west is a residential complex. The larger downtown area is to the southwest. The urban fabric materials of the Mill District consists of red, dark, or light brick, lighter colored stone, corrugated or smooth metal panels, and metal details. Aesthetically, many of the windows in the surrounding building have a distinct window pane design with similar vertical and horizontal elements. Graphics also play a large role with the Mill City Museum sign, light up Gold Medal Flour sign, and the Guthrie Theatre's digital signage. These views and feeling of urban materiality will play a role in the chosen materials and graphics for this thesis project. Several small trees line the sidewalk in from of the residential complex to the west. On the southern end of the site are two larger trees along the Washington Avenue South sidewalk. An emphasis on green spaces will be an important aspect in the changes to this site. The analysis of light and shadow on the site has shown that plenty of natural daylight reaches its extents. The largest shadow cover comes from the residential complex to the west and the parking complex to the east. In analysing the wind patterns and movement on the site it was found that most of the wind comes in from the northwest (cold, winter winds) and from the southeast (warm, summer winds). There are not any architectural aspects of distress on the site or the surrounding areas. With many of the

BASE MAP

-  BOUNDARY
-  EXISTING TREES
-  EXISTING LIGHTS
-  ON-STREET BIKE LANES



FIGURE 5.4 Base Map [DIAGRAM] <https://maps.google.com/>

surrounding building being recent adaptive re-use projects or relatively new complexes, the area seems to be healthy and vibrant. There are also no signs of environmental distress on the site or on the current vegetation.

QUANTITATIVE

The site is located in a soil specific area called U4A, which means Urban land-Udipsamments (cut and fill land) complex . This soil type is characteristic of areas with a 0 to 2 percent slope. Parking meters and street lamps line the 2nd Street and Park Avenue South sides of the site. On street parking is available along these roads and they are safely lit at night. All three of the adjacent streets are two-way directional streets. The area is also bicycle friendly as 2nd Street has on-street biking lanes. Pedestrian traffic is busiest along 2nd Street and Washington Avenue South and more moderate along Park Avenue South. On www.walkscore.com, the site received a walkability score of 92 out of 100. The site is a five minute walk from the 55 Hiawatha LRT - Mpls - Airport - MOA at the Metrodome Station & Platform stop. It also receives high marks for public transportation. The nearest routes are the 475 Apple Valley-Cedar Grove-Mpls/U of M bus, the 465 Burnsville-Minneapolis-U of M bus and the 22 Brooklyn Ctr - Lyndale Av N - Cedar - 28th Av S - VA bus. There are 242 nearby bus routes and 2 rail routes. Car sharing is available from RelayRides and Zipcar. The neighborhood of downtown east Minneapolis is considered the most walkable neighborhood in the city.



(90)

FIGURE 5.5 Photo Grid [DIAGRAM] <https://maps.google.com/>





FIGURE 5.6 Photo Grid [DIAGRAM] <https://maps.google.com/>





FIGURE 5.7 Photo Grid [DIAGRAM] <https://maps.google.com/>





FIGURE 5.8 Photo Grid [DIAGRAM] <https://maps.google.com/>



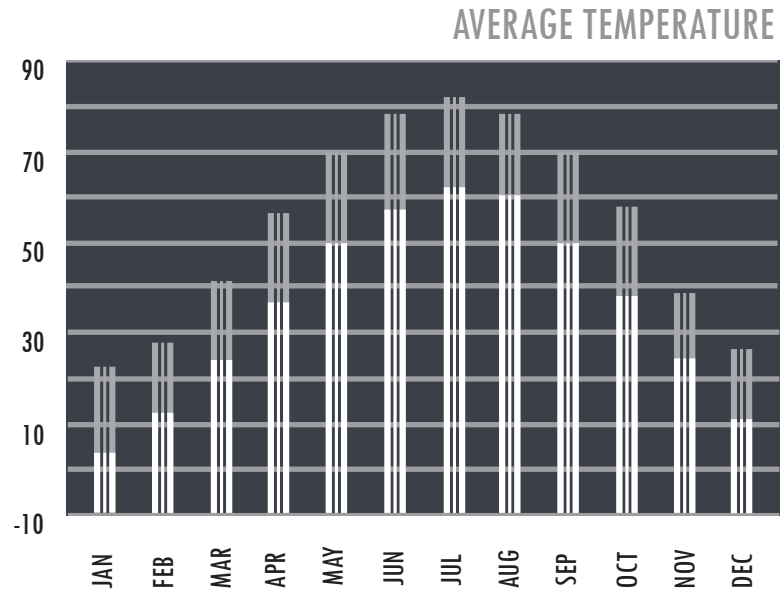


FIGURE 5.9 Temperature [TABLE]

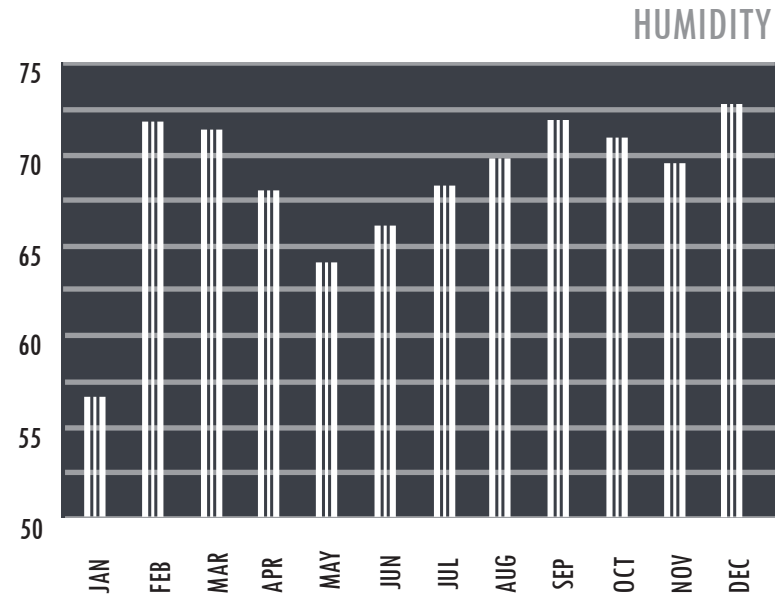


FIGURE 5.10 Humidity [TABLE]

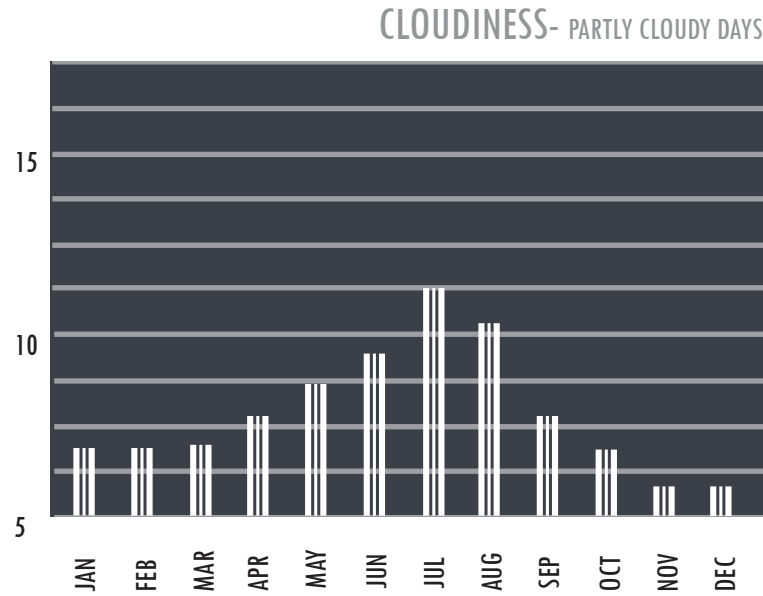


FIGURE 5.11 Partly Cloudy [TABLE]

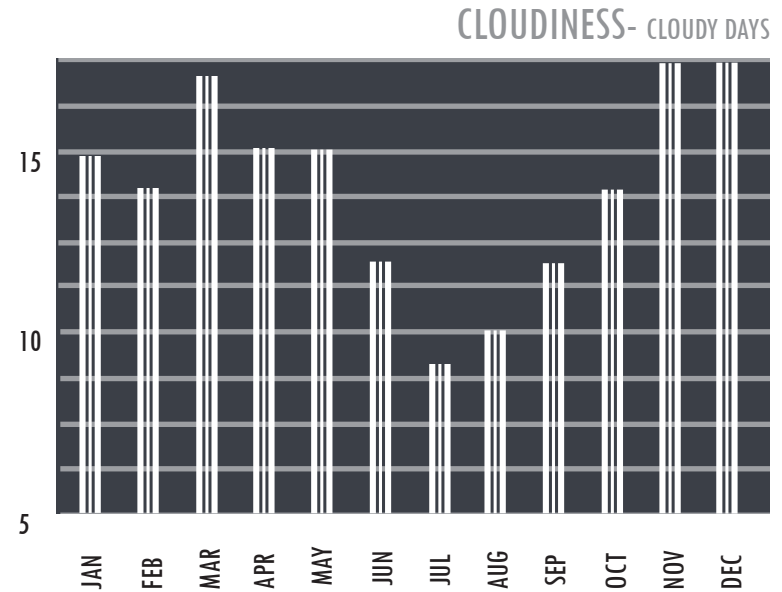


FIGURE 5.12 Cloudy [TABLE]

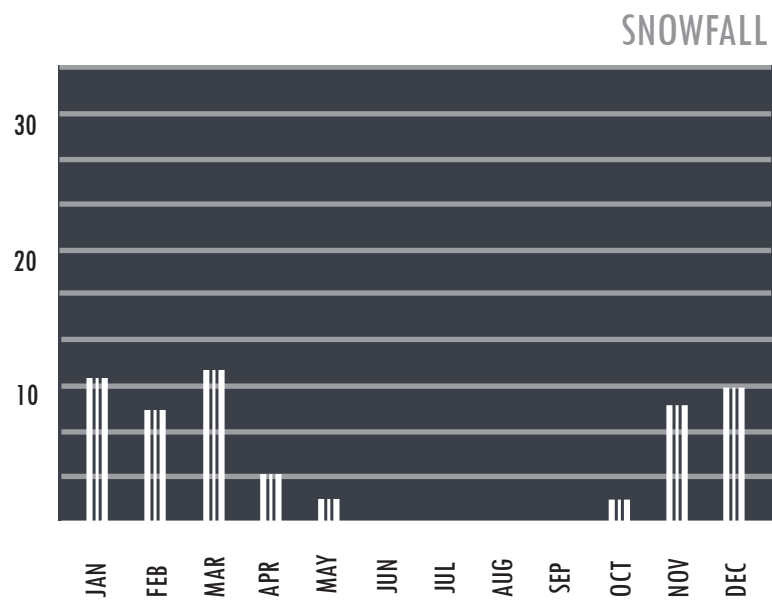


FIGURE 5.13 Snowfall [TABLE]

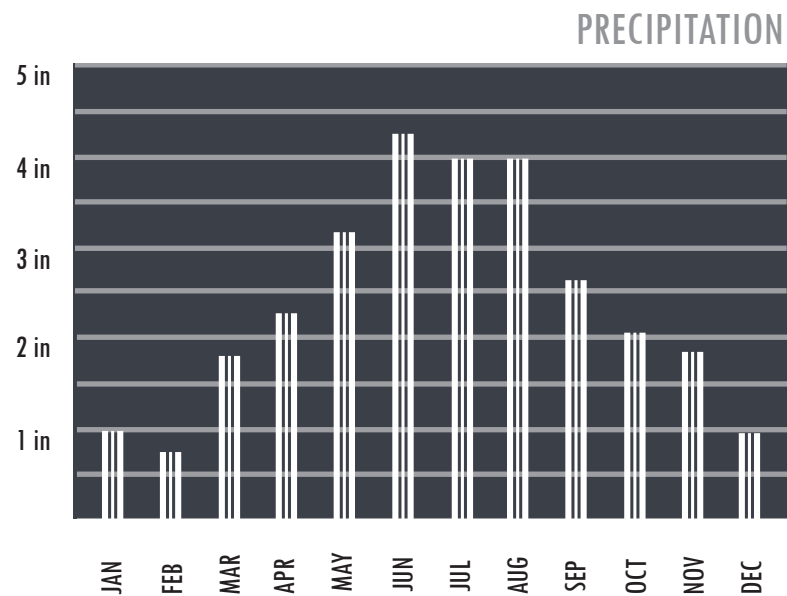


FIGURE 5.14 Precipitation [TABLE]

(100)

SUN PATH DIAGRAM

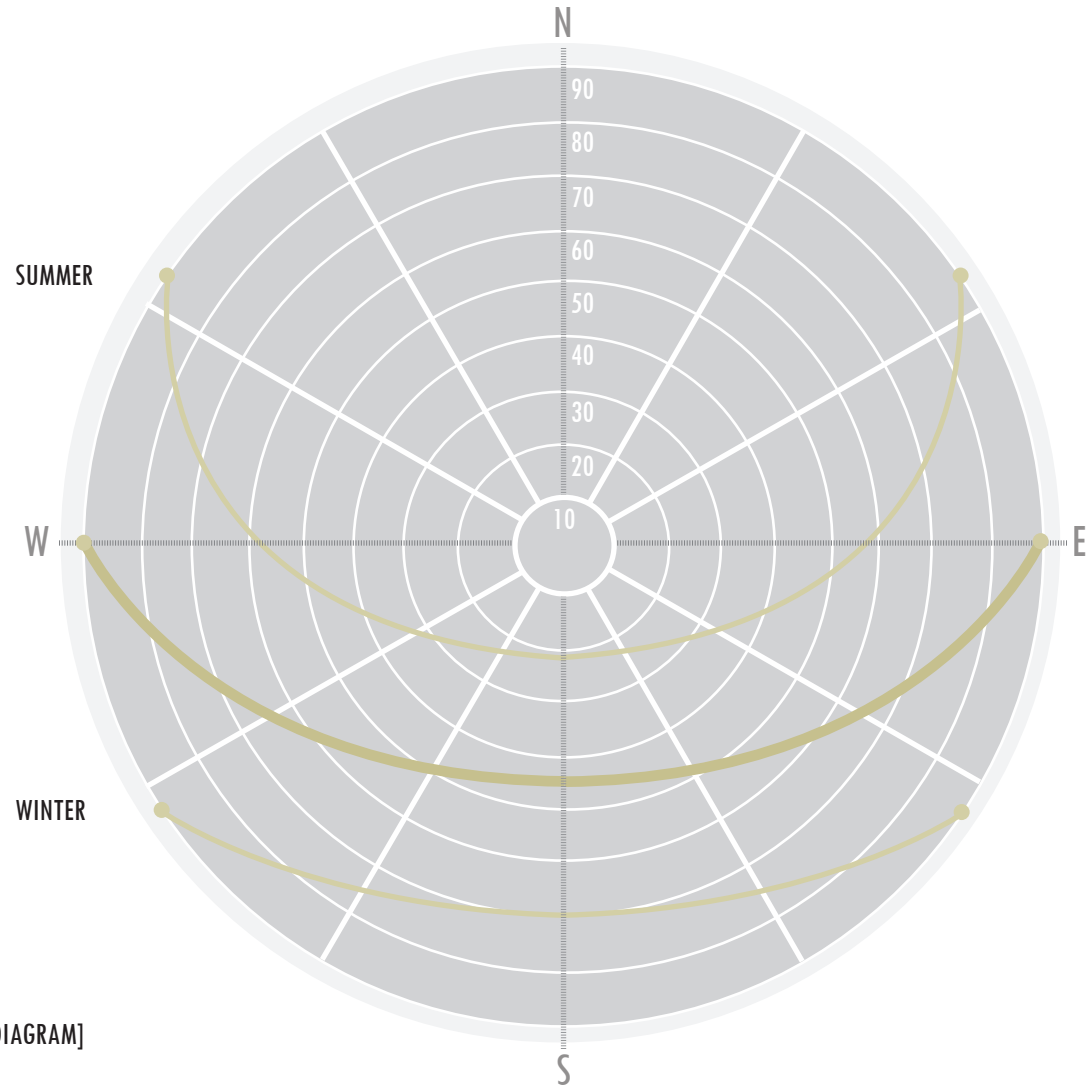
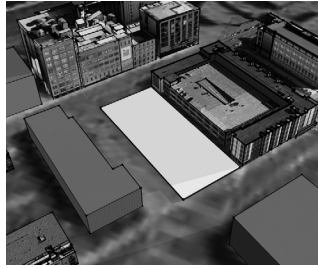


FIGURE 5.15 Sun [DIAGRAM]

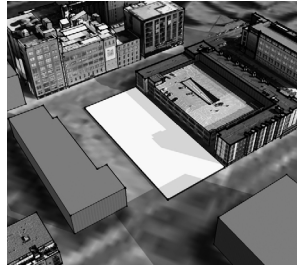
(101)

LIGHT QUALITY
& SHADOWS

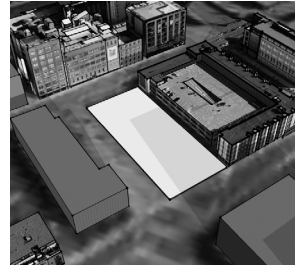
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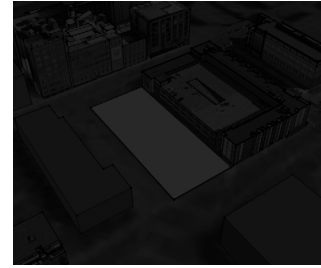
NOON



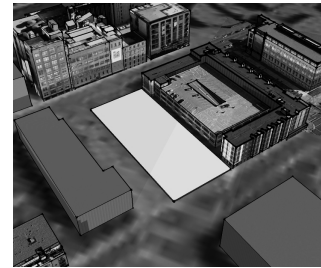
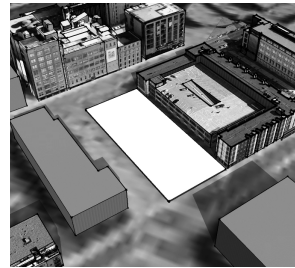
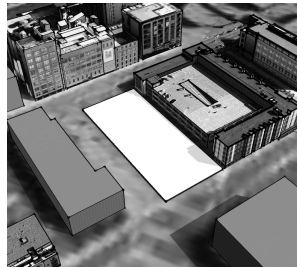
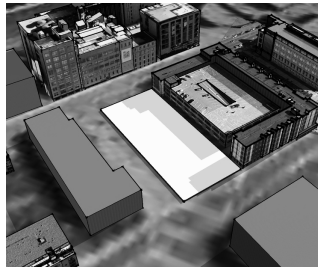
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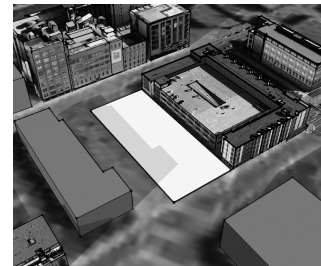
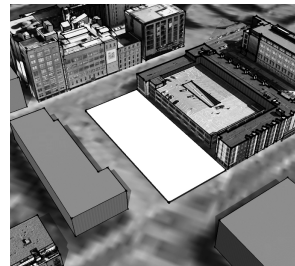
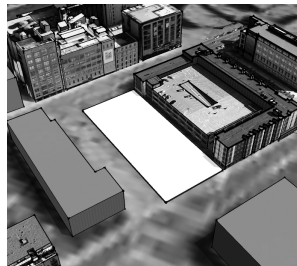
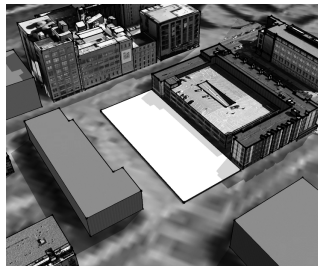
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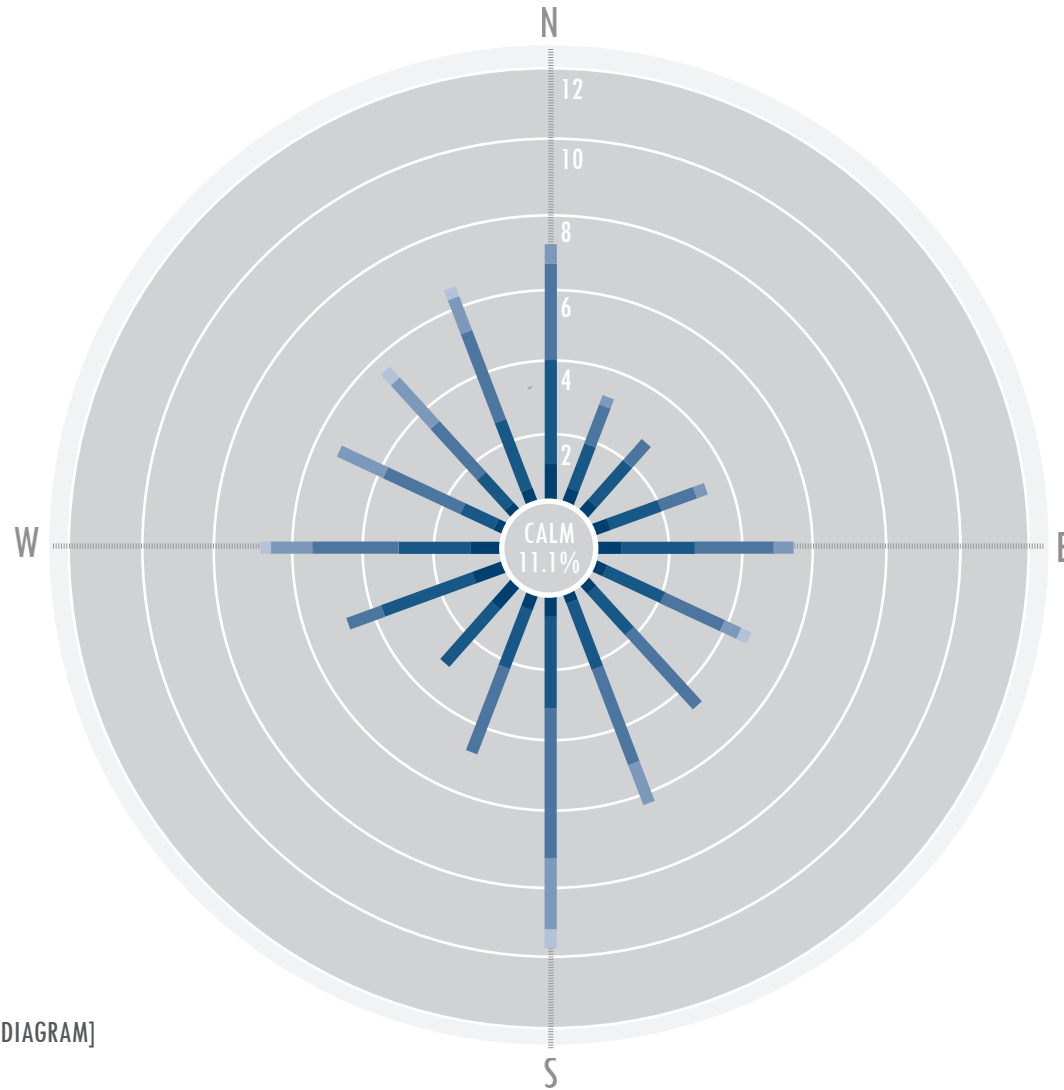
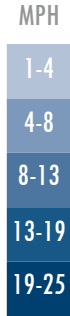
WINTER SOLSTICE *DECEMBER 21*



EQUINOX *MARCH 21 / SEPTEMBER 21*



SUMMER SOLSTICE *JUNE 21*



WIND SPEED & DIRECTION

AVERAGE YEARLY WIND ROSE & FREQUENCY

AVERAGE WIND SPEED

Jan:	10.5
Feb:	10.4
Mar:	11.3
April:	12.2
May:	11.1
June:	10.4
July:	9.4
Aug:	9.2
Sept:	10.0
Oct:	10.6
Nov:	11.0
Dec:	10.4

FIGURE 5.17 Wind [DIAGRAM]

AIR MOVEMENT



FIGURE 5.18 Air Movement [DIAGRAM]

NOISE

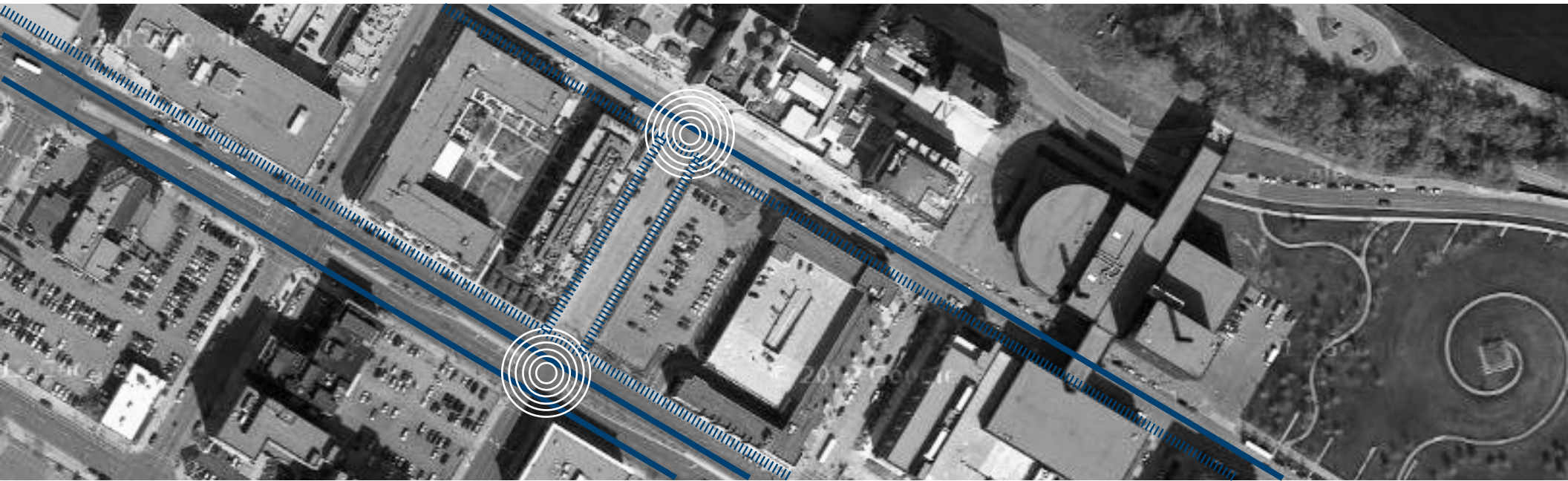
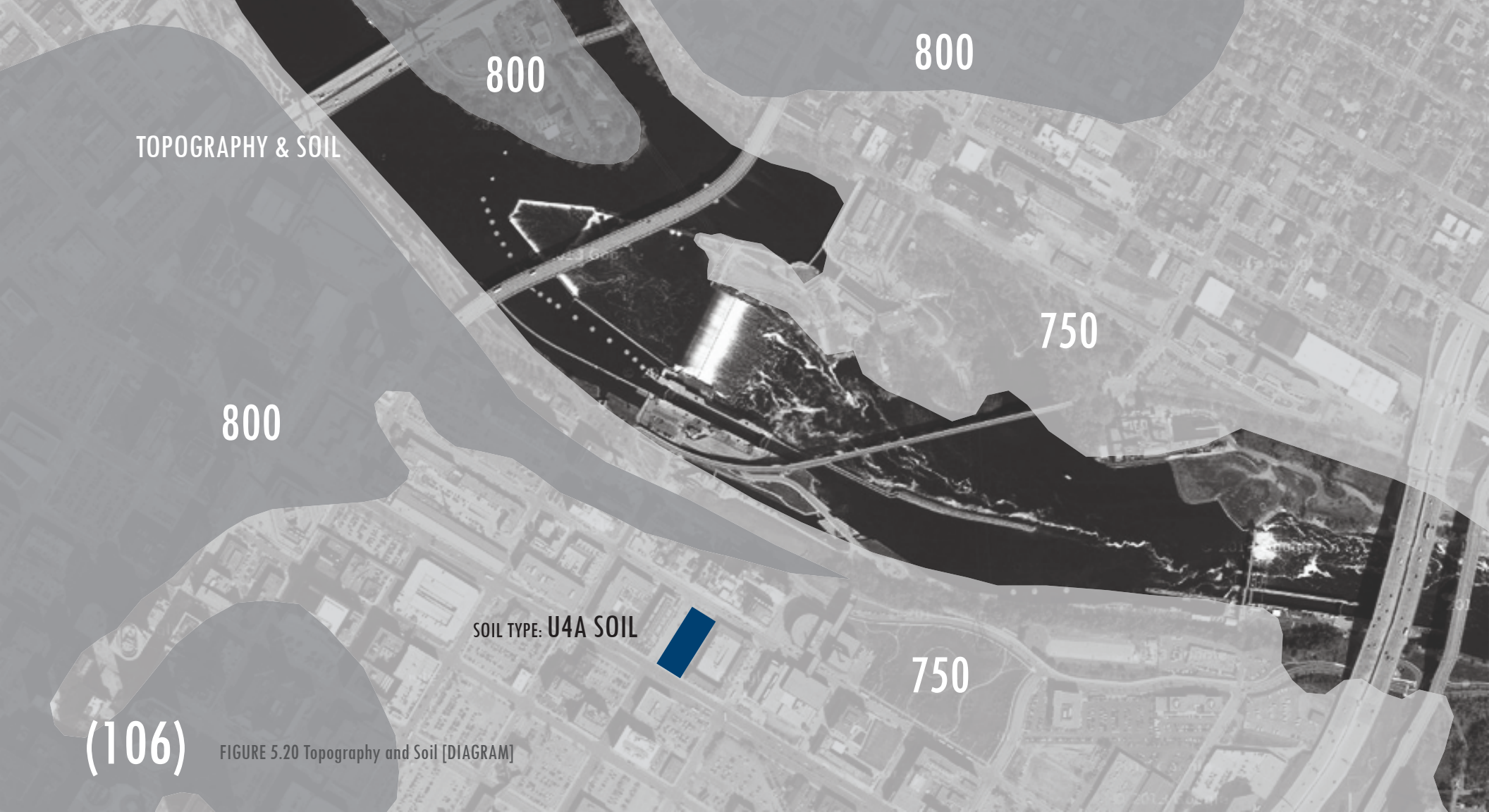


FIGURE 5.19 Noise [DIAGRAM]



800

800

TOPOGRAPHY & SOIL

750

800

SOIL TYPE: U4A SOIL



750

(106)

FIGURE 5.20 Topography and Soil [DIAGRAM]

PROGRAMMATIC REQUIREMENTS

(107)

INTERACTION MATRIX



	VESTIBULE	LOBBY	PUBLIC RESTROOMS	TICKET BOOTHS	RESTAURANT	CONCESSIONS	MANAGEMENT OFFICES	STORAGE	FILM HISTORY MUSEUM	GIFT SHOP	INDOOR THEATRES (4)	ROOFTOP THEATRE	ROOFTOP BAR	CIRCULATION
VESTIBULE	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
LOBBY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
PUBLIC RESTROOMS	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
TICKET BOOTHS	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
RESTAURANT	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
CONCESSIONS	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
MANAGEMENT OFFICES	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
STORAGE	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
FILM HISTORY MUSEUM	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
GIFT SHOP	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY
INDOOR THEATRES (4)	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY	UNNECESSARY
ROOFTOP THEATRE	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY	UNNECESSARY
ROOFTOP BAR	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL	UNNECESSARY
CIRCULATION	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	UNNECESSARY	ESSENTIAL

600	VESTIBULE	860	MANAGEMENT OFFICES	7,500	ROOFTOP THEATRES
12,000	LOBBY	400	LOUNGE/ BREAK ROOMS	3,600	ROOFTOP BAR
2300	PUBLIC RESTROOMS	1,500	STORAGE/ MECHANICAL	12,000	CIRCULATION
500	TICKET BOOTHS	4,700	FILM HISTORY MUSEUM		
3,700	RESTAURANT	700	GIFT SHOP		
560	CONCESSIONS	11,900	INDOOR THEATRES (3)		
				62,820	TOTAL

INTERACTION NETWORK

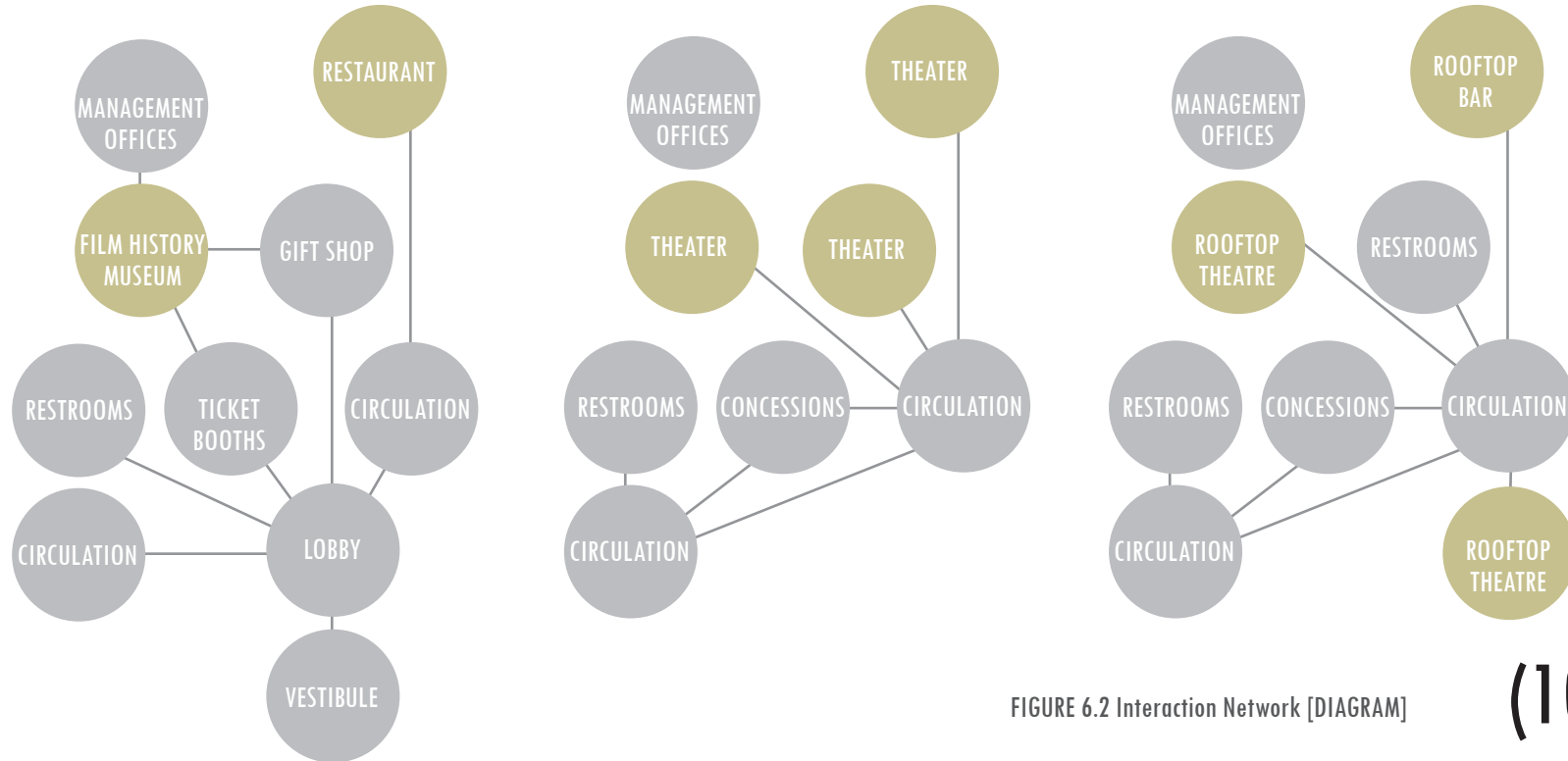


FIGURE 6.2 Interaction Network [DIAGRAM]

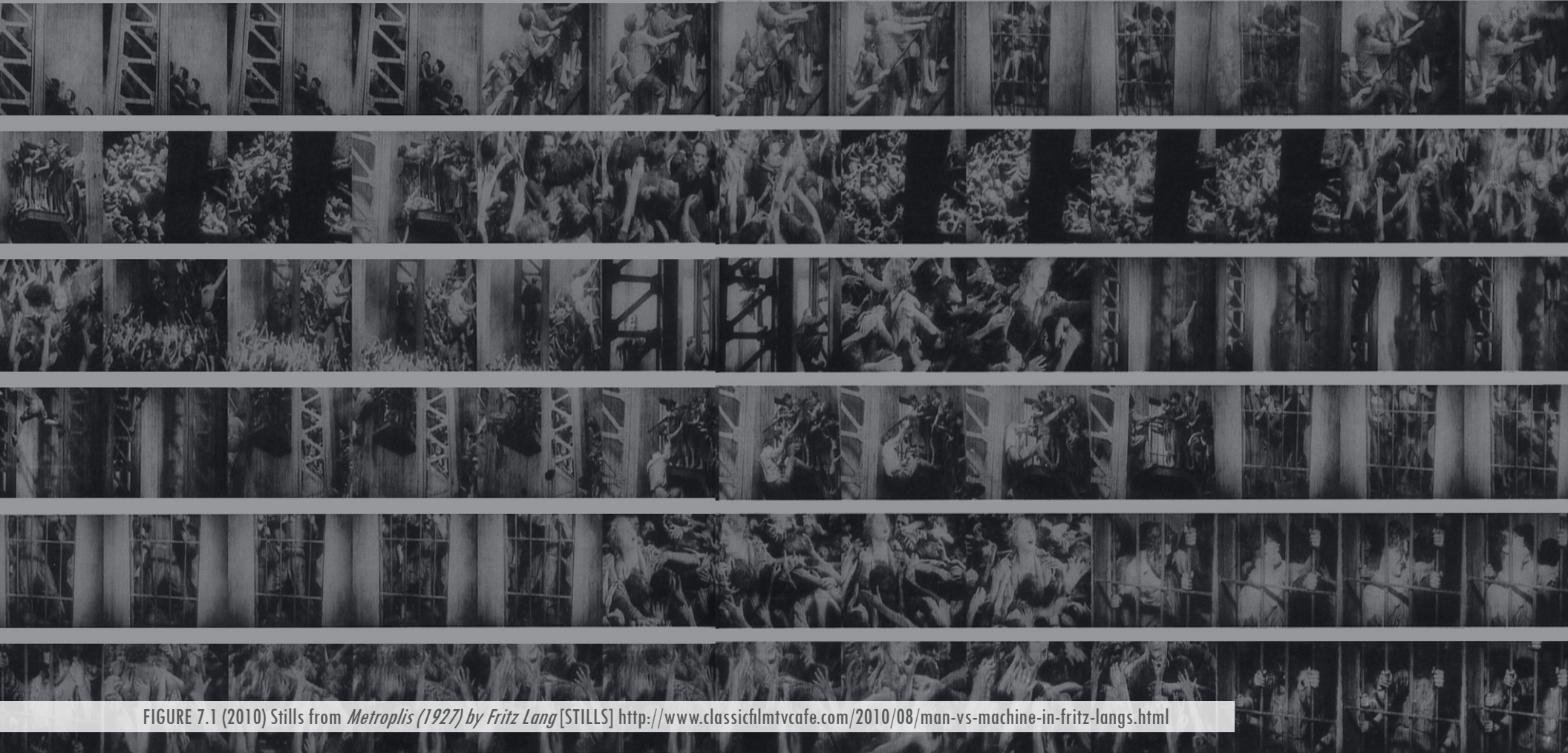


FIGURE 7.1 (2010) Stills from *Metropolis* (1927) by Fritz Lang [STILLS] <http://www.classicfilmtvcafe.com/2010/08/man-vs-machine-in-fritz-langs.html>

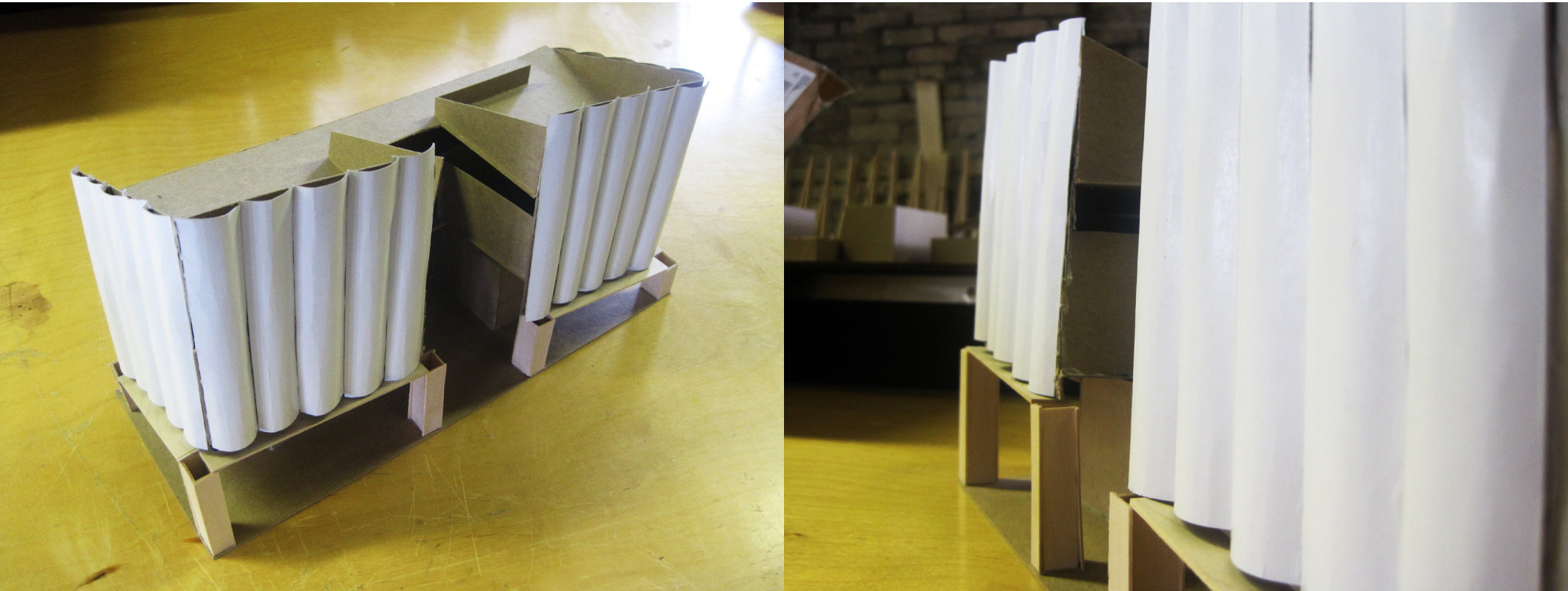


THE DESIGN

Process Work
Final Design
Final Model

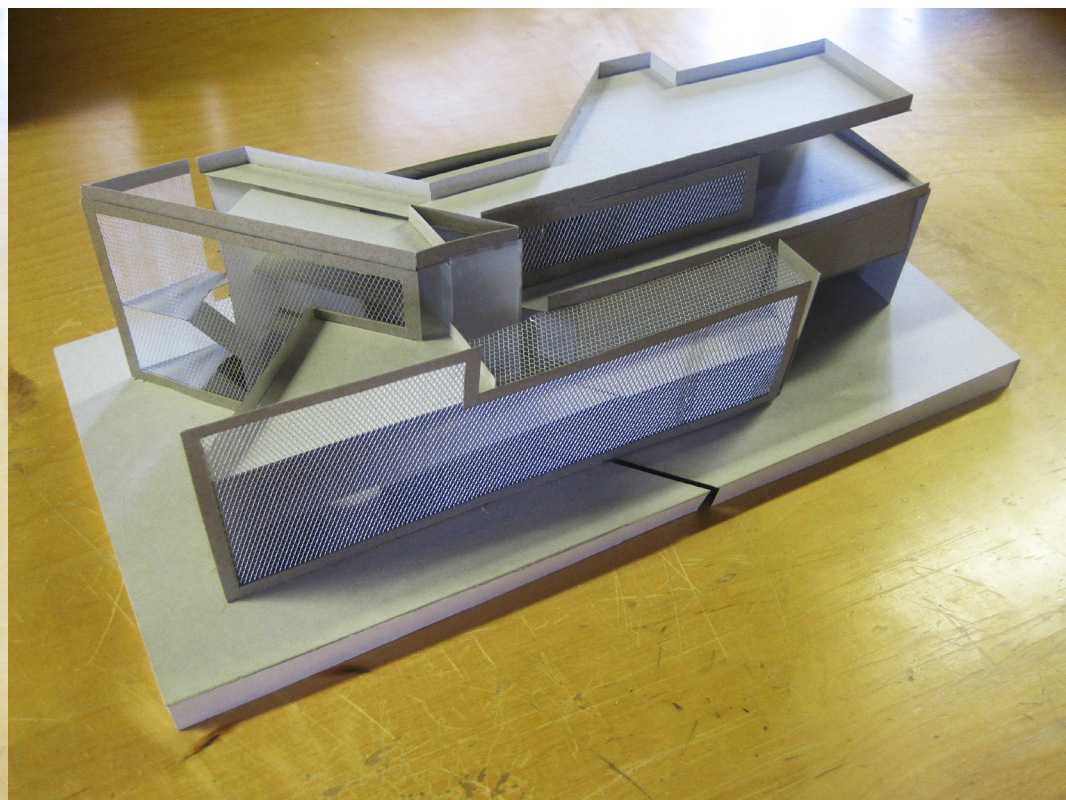
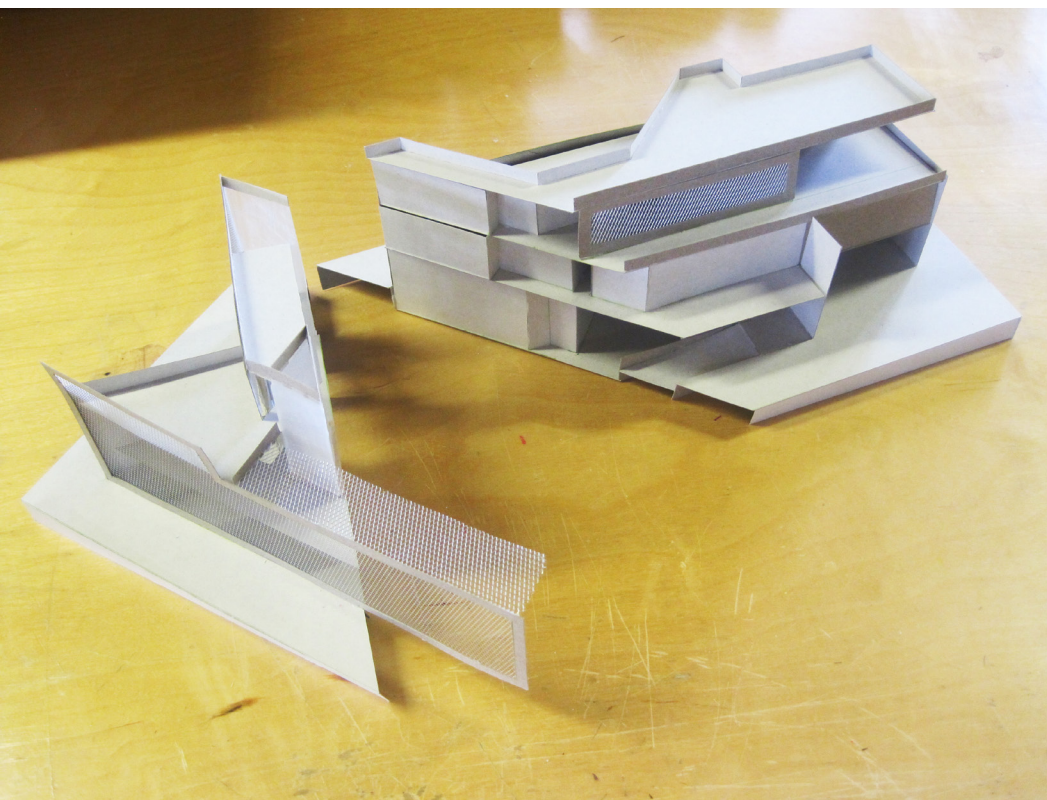
(111)

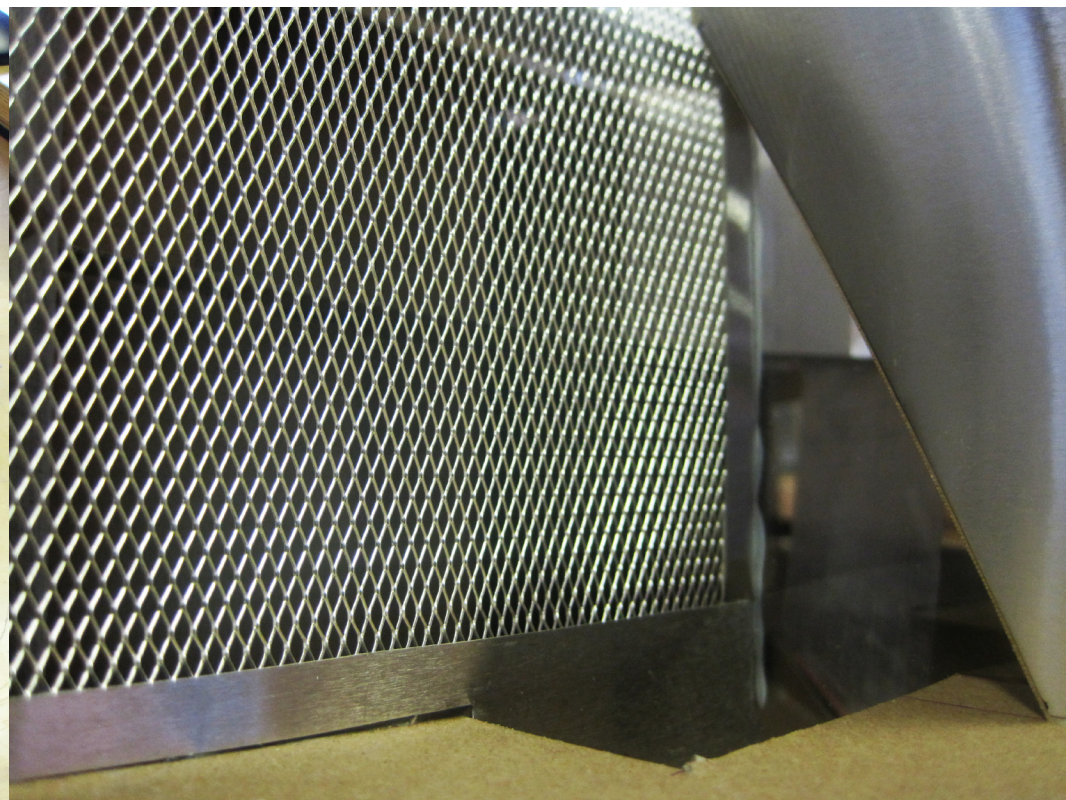
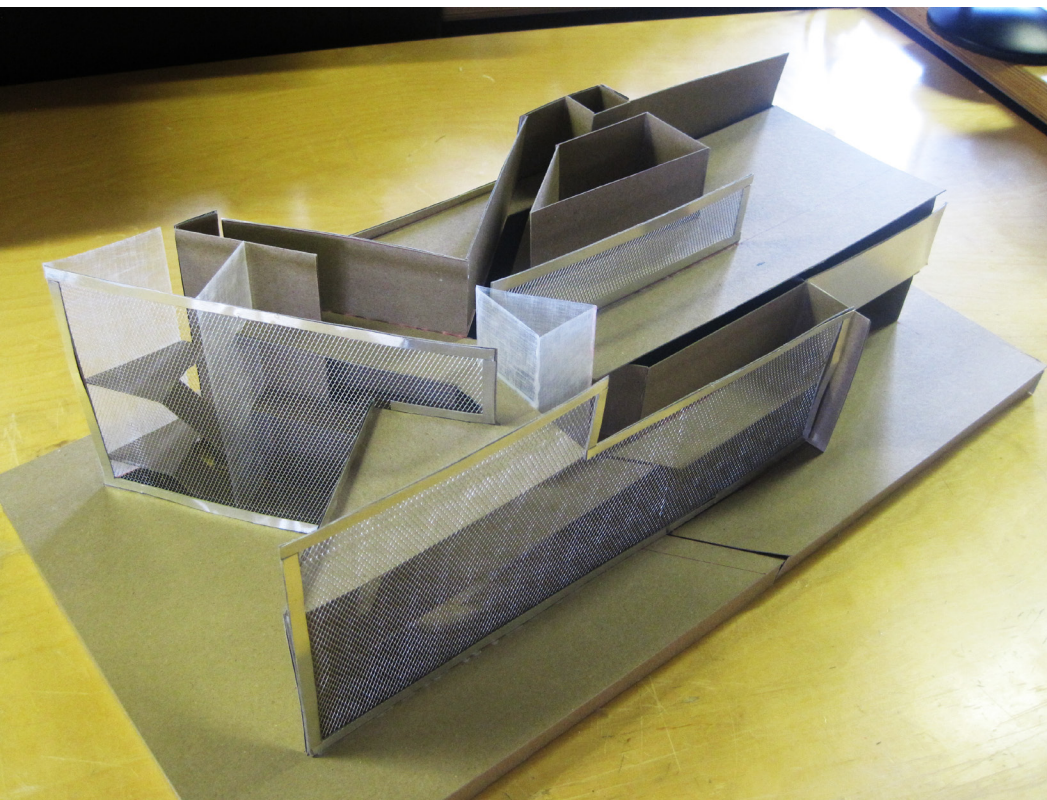
PROCESS WORK



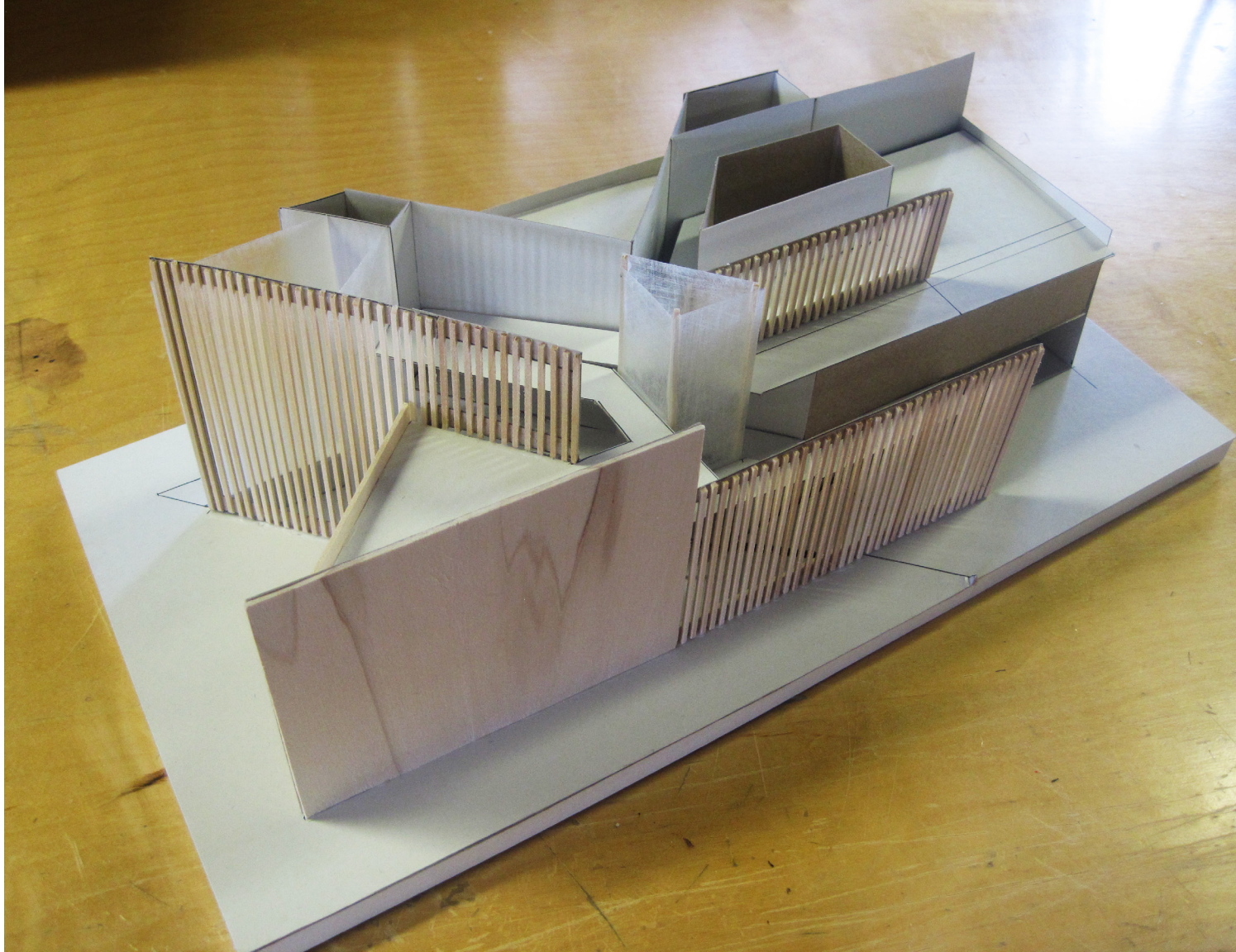
(112)

FIGURE 7.2 Process Work [PHOTOS]





(114)



(115)



FIGURE 7.3 Figure Ground - Minneapolis [DIAGRAM]

CINEMA & FILM MUSEUM/ *Minneapolis, MN*

INTRODUCTION

In addressing my statement of intent through my architecture, I aim to create a lasting impression on moviegoers by inviting them to become participatory members within the cinematic setting of this theatre. Opportunities to dwell and linger within the cinema are created in order to extend the enhanced reality created by the fiction presented to us, and which sticks with us after the closing credits.

An aerial, dark-toned architectural drawing of a city block. A central, light-colored, angular building with a complex, multi-faceted roofline is the focal point. It is surrounded by darker, more uniform rectangular buildings. Overlaid on the scene are numerous long, glowing light trails in red and white, suggesting fast-moving traffic or data flow. The trails curve and intersect across the city, creating a sense of dynamic movement and connectivity. The overall aesthetic is futuristic and cinematic.

SITE CONTEXT

Through my design, the machine like aspects of the city will be critiqued by establishing poetic architecture through blurring the line between urban reality and cinematic reality created through fiction.

(118)

FIGURE 7.4 Site Context [DRAWING]

ENTRANCE

The architecture of the Cinema and Film Museum employs its own language of cinematography and a transformed setting from the street level. The entrance provides a clear entry point for visitors.

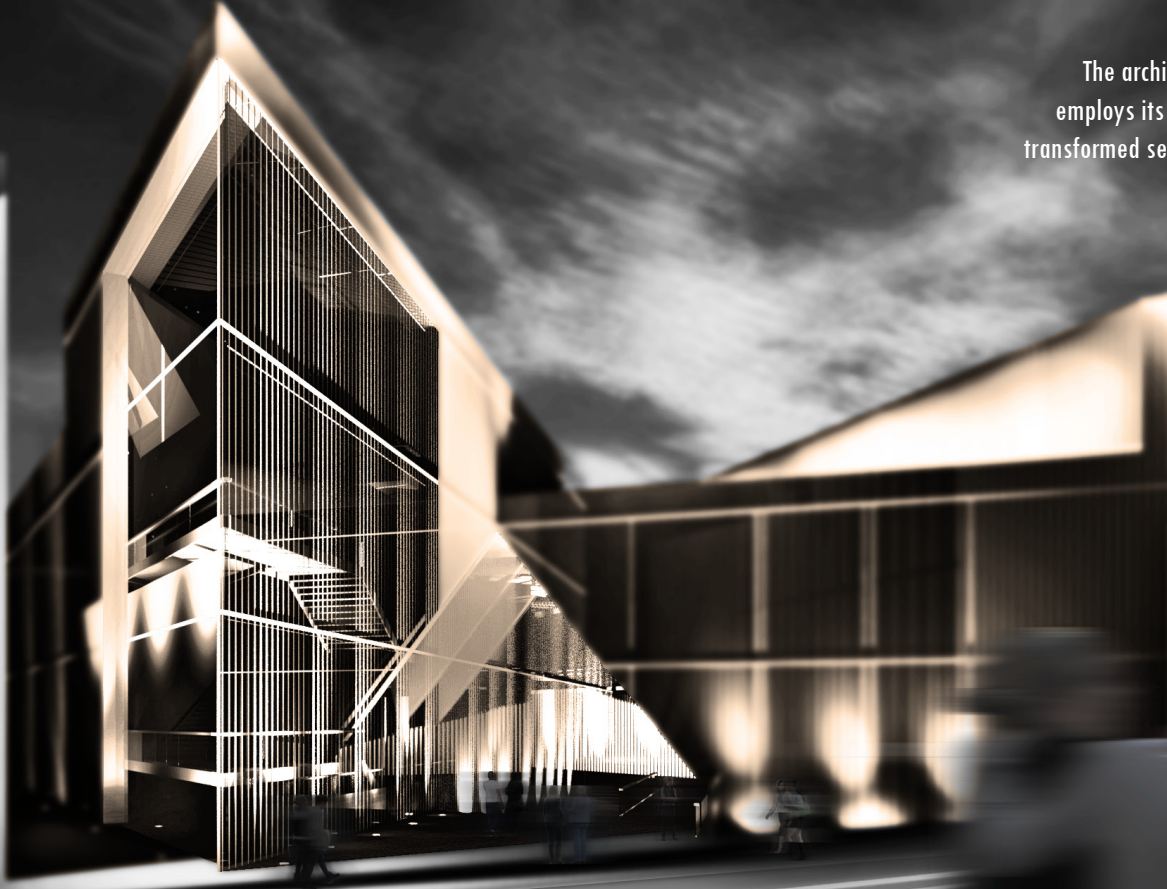
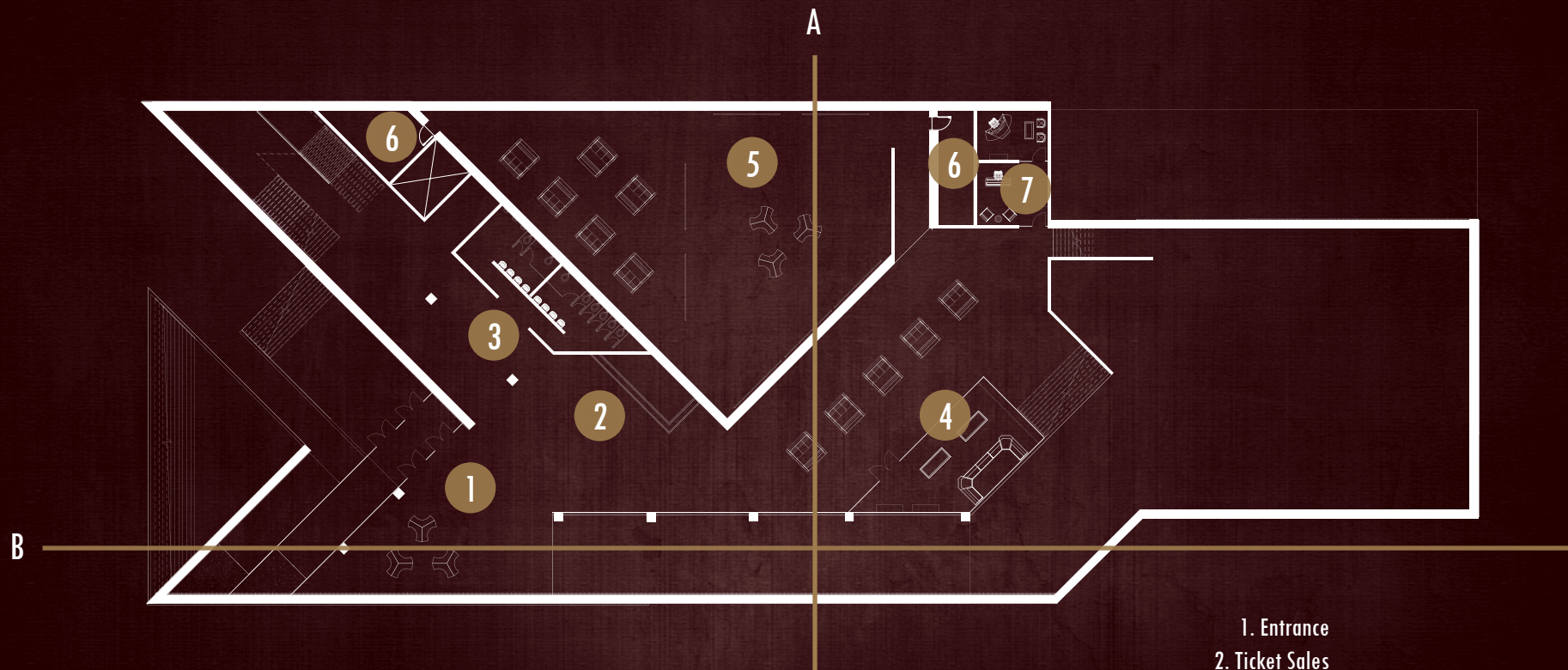
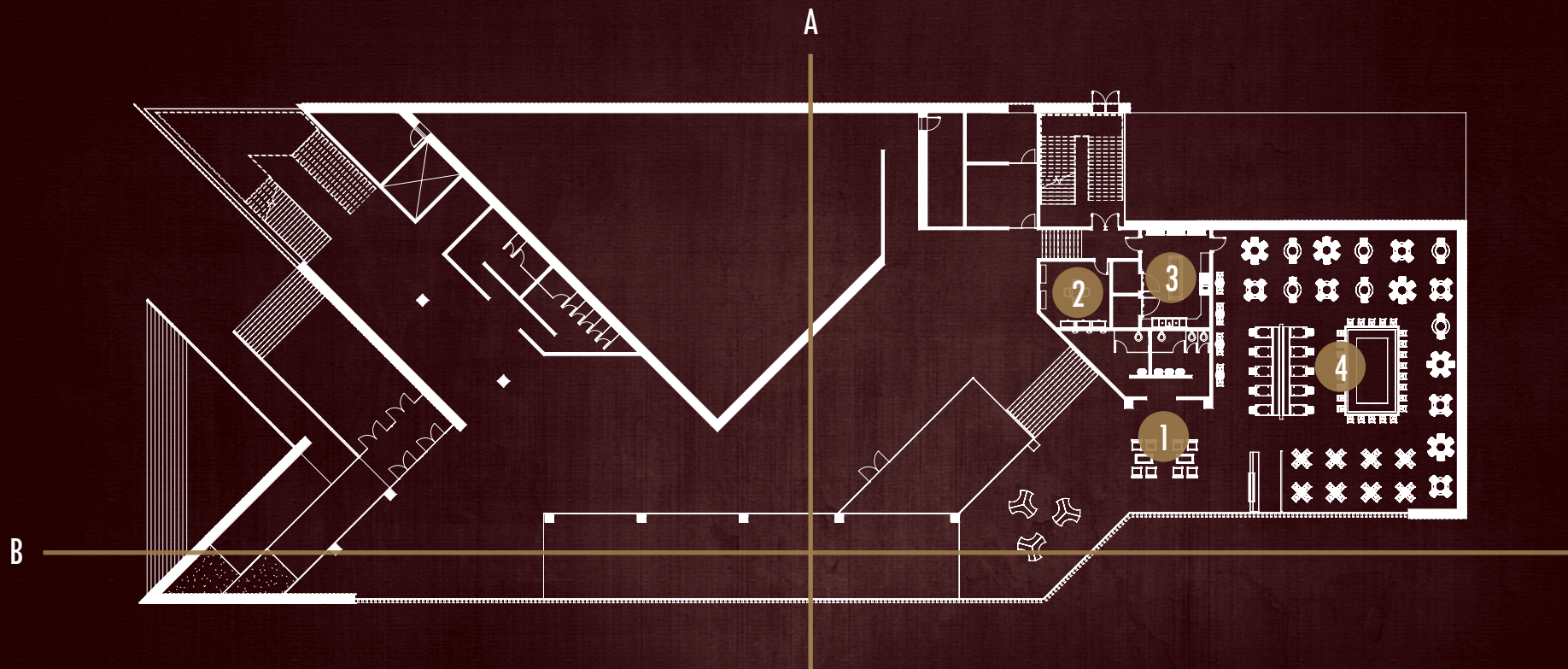


FIGURE 7.5 Entrance [DRAWING]

FIGURE 7.6 Lower Level Floor Plan [DRAWING]



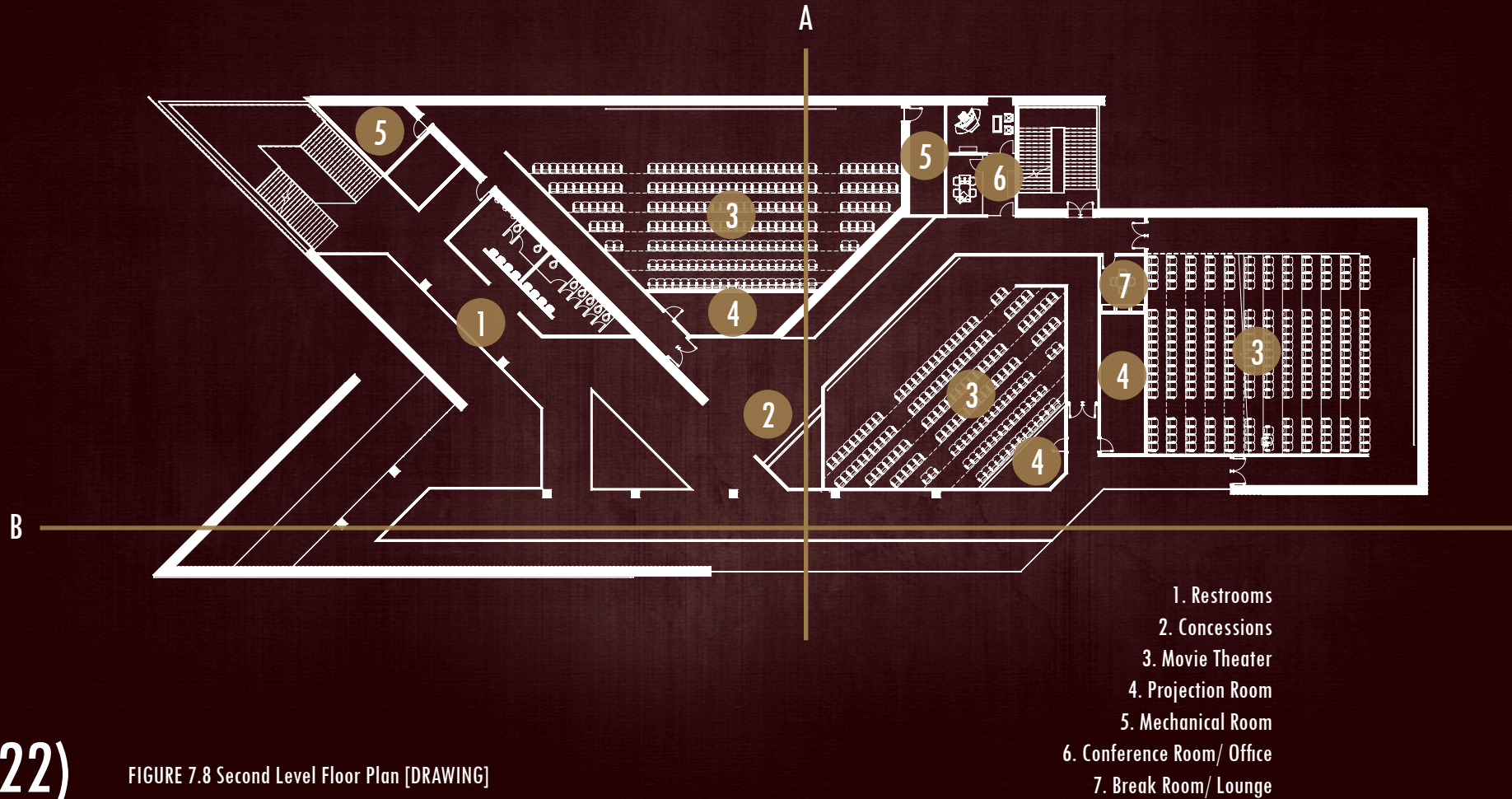
- 1. Entrance
- 2. Ticket Sales
- 3. Restrooms
- 4. Gift Shop
- 5. Film Museum
- 6. Mechanical Room
- 7. Reception/ Office

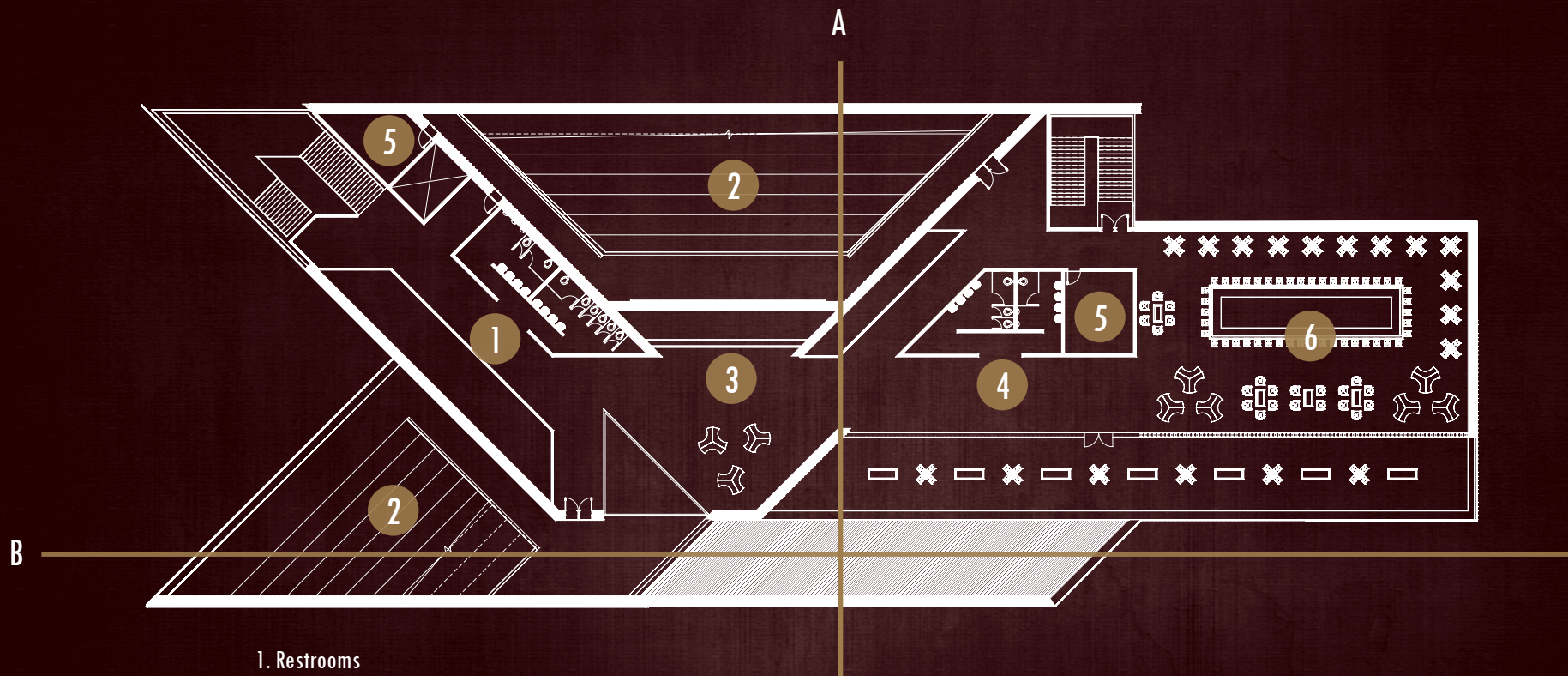


1. Restrooms
2. Break Room/ Lounge
3. Restaurant Kitchen
4. Restaurant

FIGURE 7.7 Ground Level Floor Plan [DRAWING]

FIGURE 7.8 Second Level Floor Plan [DRAWING]





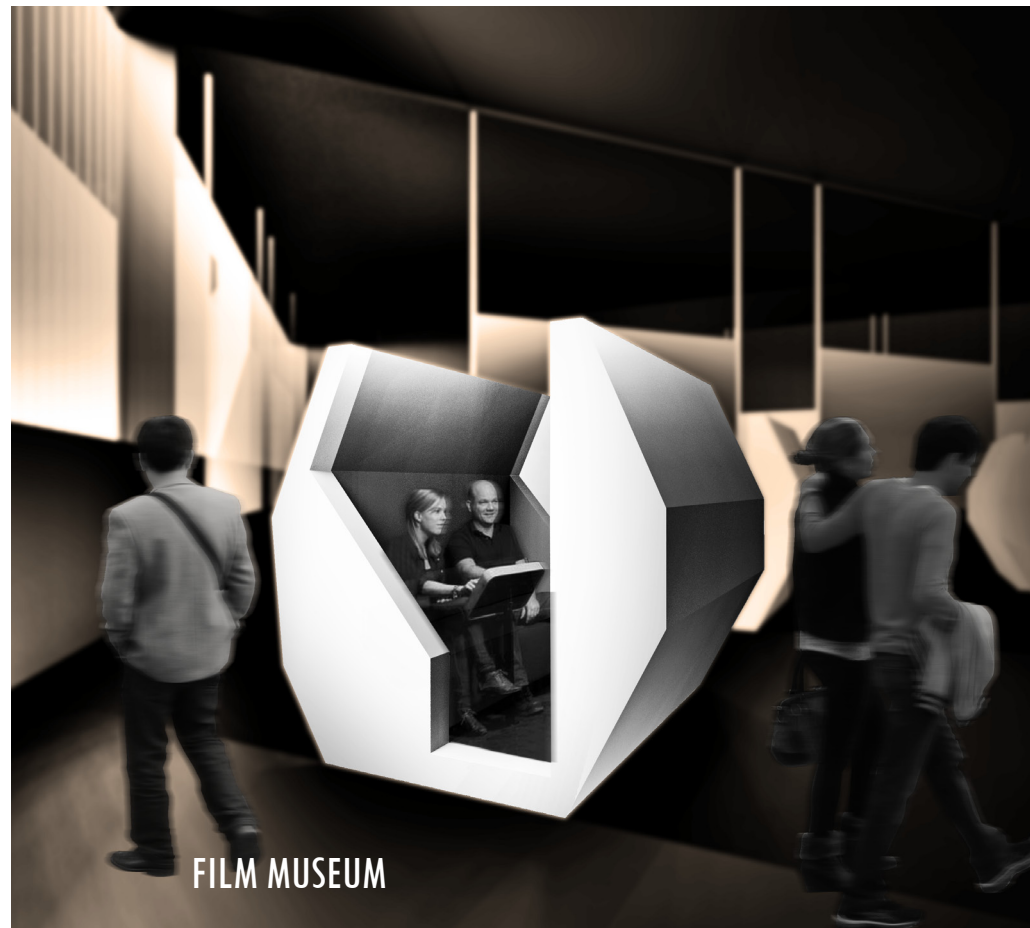
1. Restrooms
2. Rooftop Theater
3. Concessions
4. Bar Restrooms
5. Mechanical Room
6. Bar

FIGURE 7.9 Third Level Floor Plan [DRAWING]



MAIN ENTRANCE

FIGURE 7.9 Main Entrance [DRAWING]



FILM MUSEUM

FIGURE 7.10 Film Museum [DRAWING]



SECOND LEVEL WALKWAY

Stepping down into the building at the entrance to the lower level alters you into a character within the framework of the architectural plot. Ticket sales and restrooms are located in the main lobby space. A ramp along the west wall of the building connecting the film museum to the restaurant features the dynamic presence of vertical louvers and casted shadows on the ground. The film museum features educational installations on the history of film as well as movie-viewing pods for small groups. A gift shop is located near the film museum. An office and reception area for the museum curator is adjacent to the museum entrance. A lounge/ break room is available for workers near the south east exit.

The second level features three movie theaters and a continuation of the west wall's dynamic louvers. A concession bar is featured near the main circulation area. Each movie theater has a separate projection room for equipment and storage. A second office for the theater manager offers a conference room. A second break room for workers is located near the south east stairway.

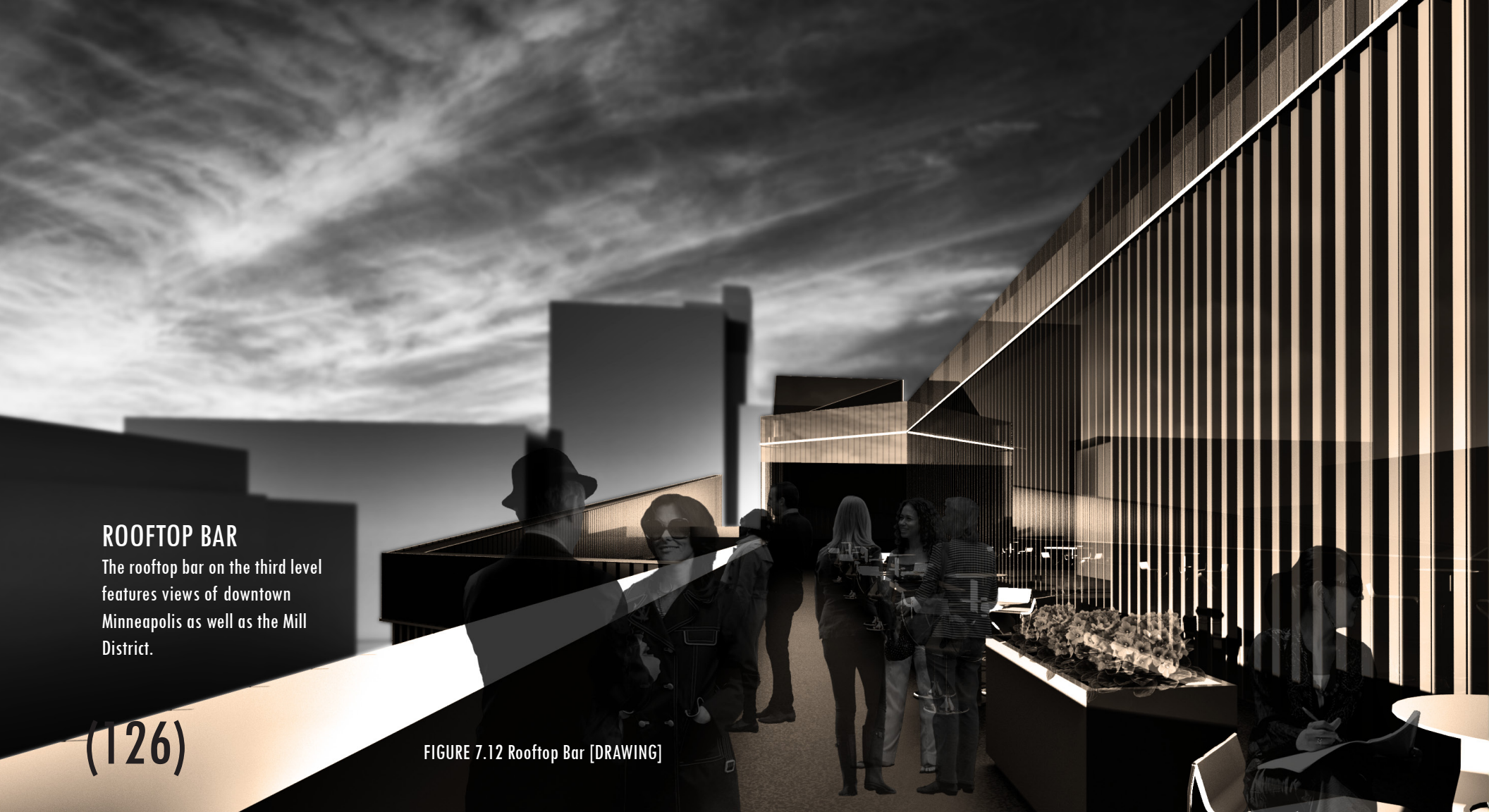
FIGURE 7.11 Second Level Walkway [DRAWING]

ROOFTOP BAR

The rooftop bar on the third level features views of downtown Minneapolis as well as the Mill District.

(126)

FIGURE 7.12 Rooftop Bar [DRAWING]



ROOFTOP THEATER

The third level also offers two rooftop theaters. One of which projects the film onto the building façade, and the other which projects the film onto the Mill City museum across the street, ultimately converting the building into a projector itself.

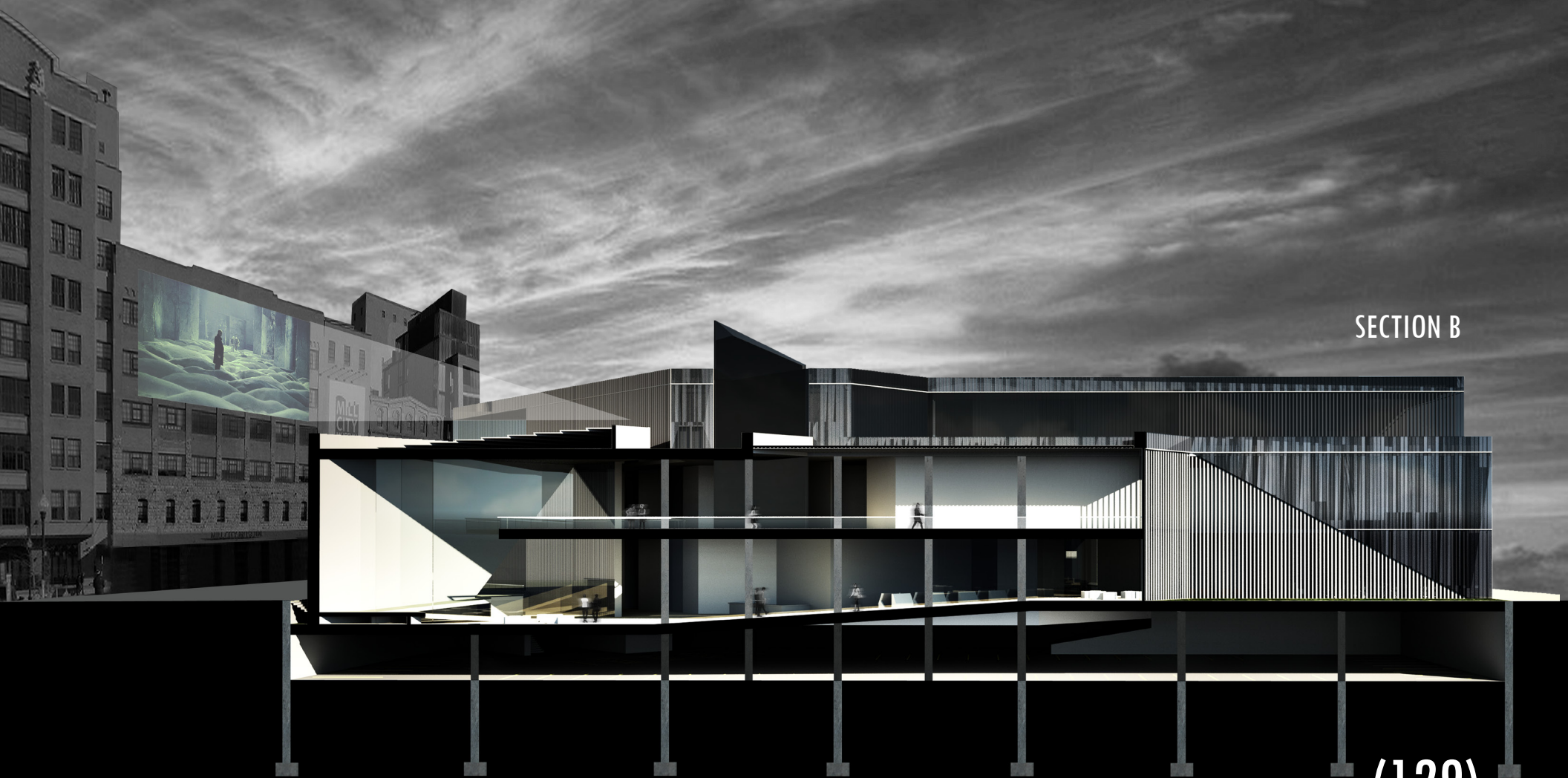


FIGURE 7.13 Rooftop Theater [DRAWING]

SECTION A



FIGURE 7.14 Section A [DRAWING]



SECTION B

FIGURE 7.15 Section B [DRAWING]

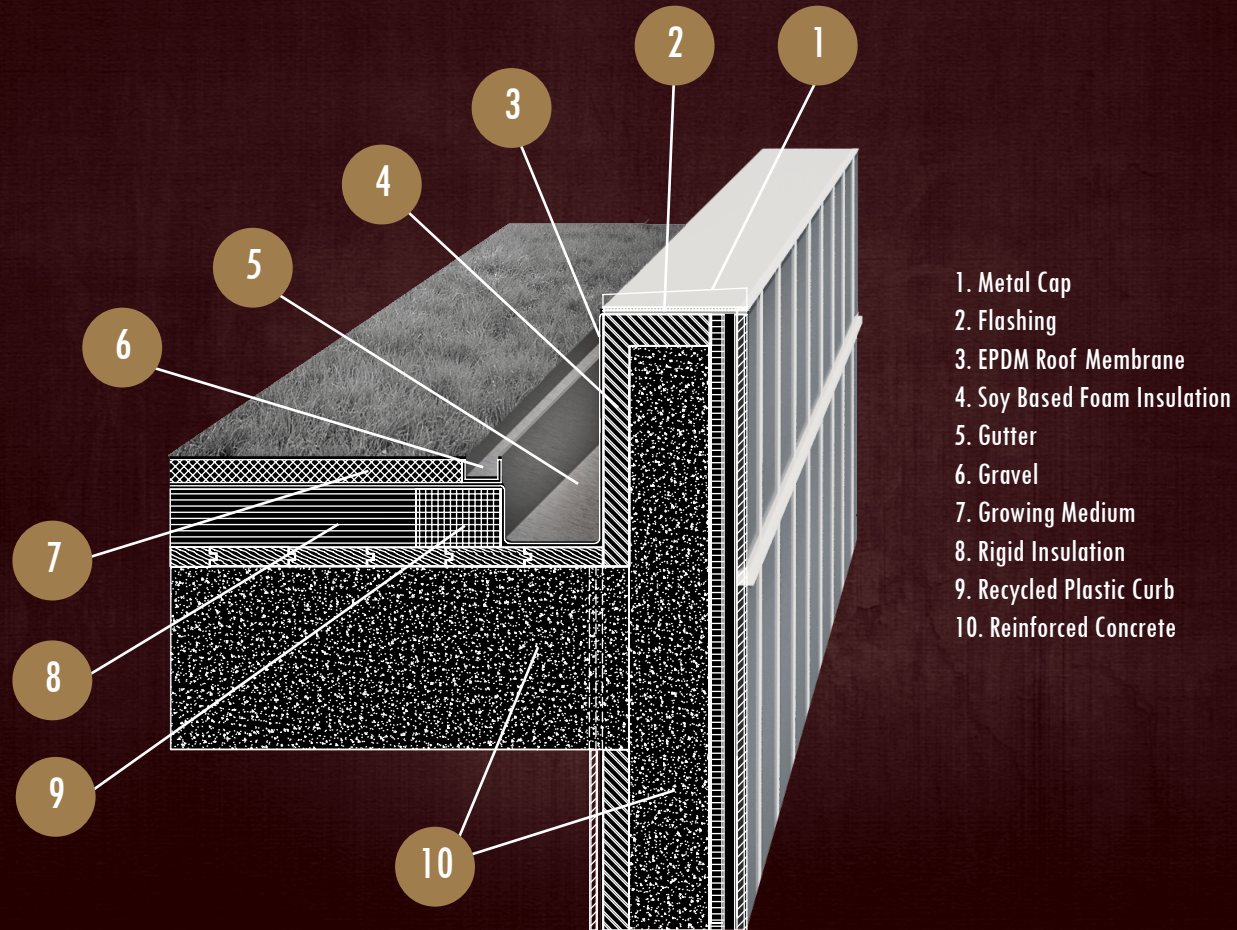


FIGURE 7.16 Parapet Structure [DETAIL]

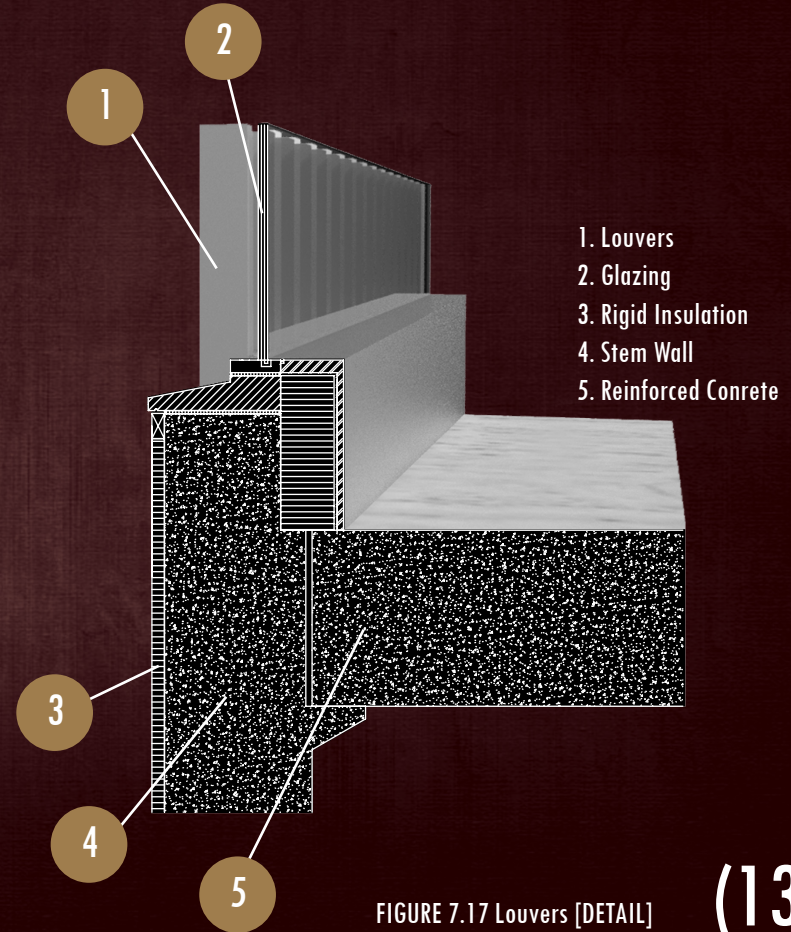
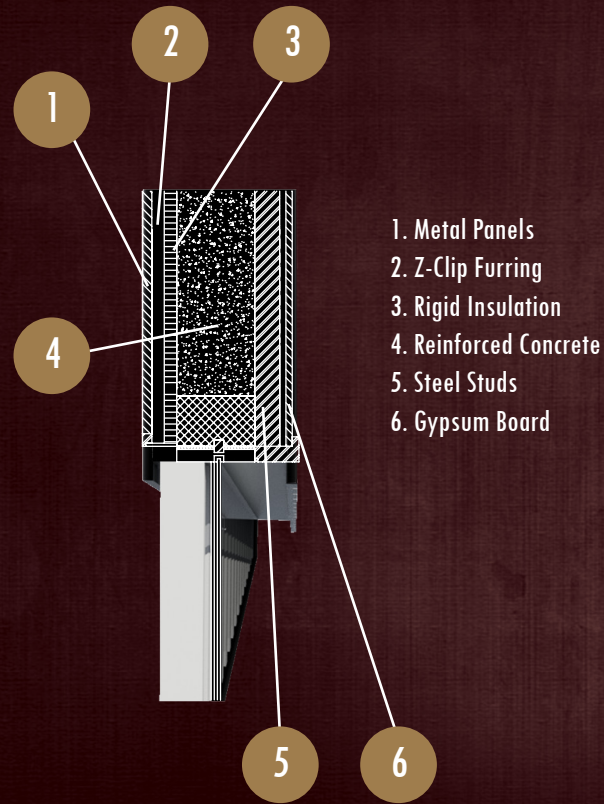
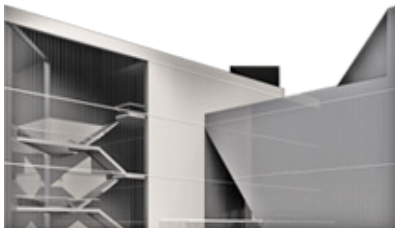
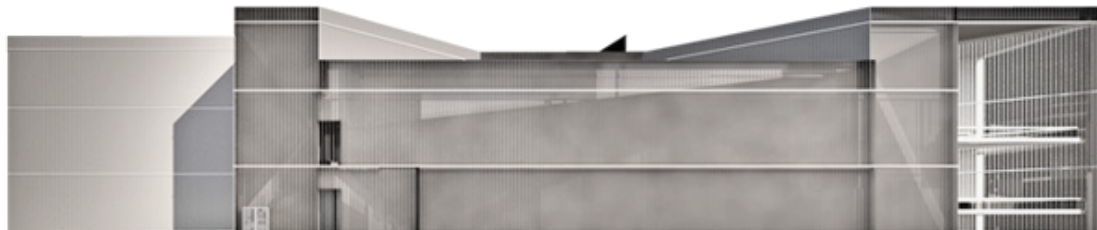


FIGURE 7.17 Louvers [DETAIL]

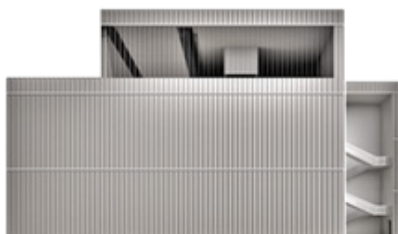
ELEVATIONS



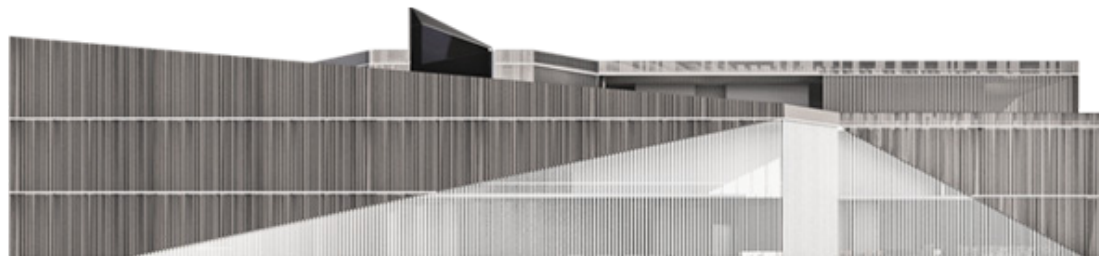
NORTH



EAST



SOUTH

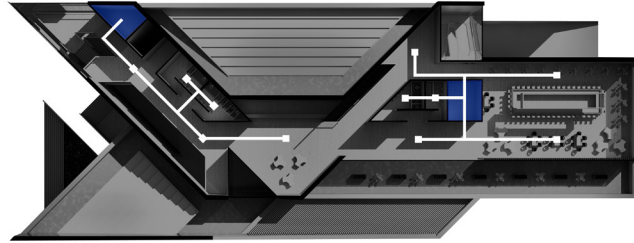


WEST

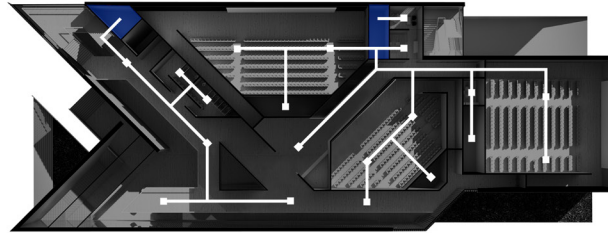
(132)

FIGURE 7.18 Elevations [DRAWING]

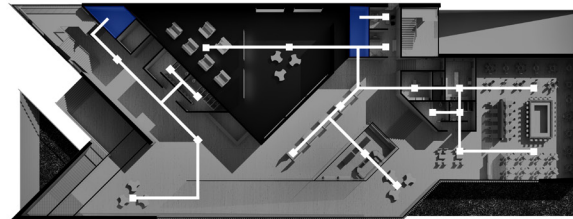
LEVEL 3



LEVEL 2



LEVEL 1



HVAC SUPPLY DIAGRAM

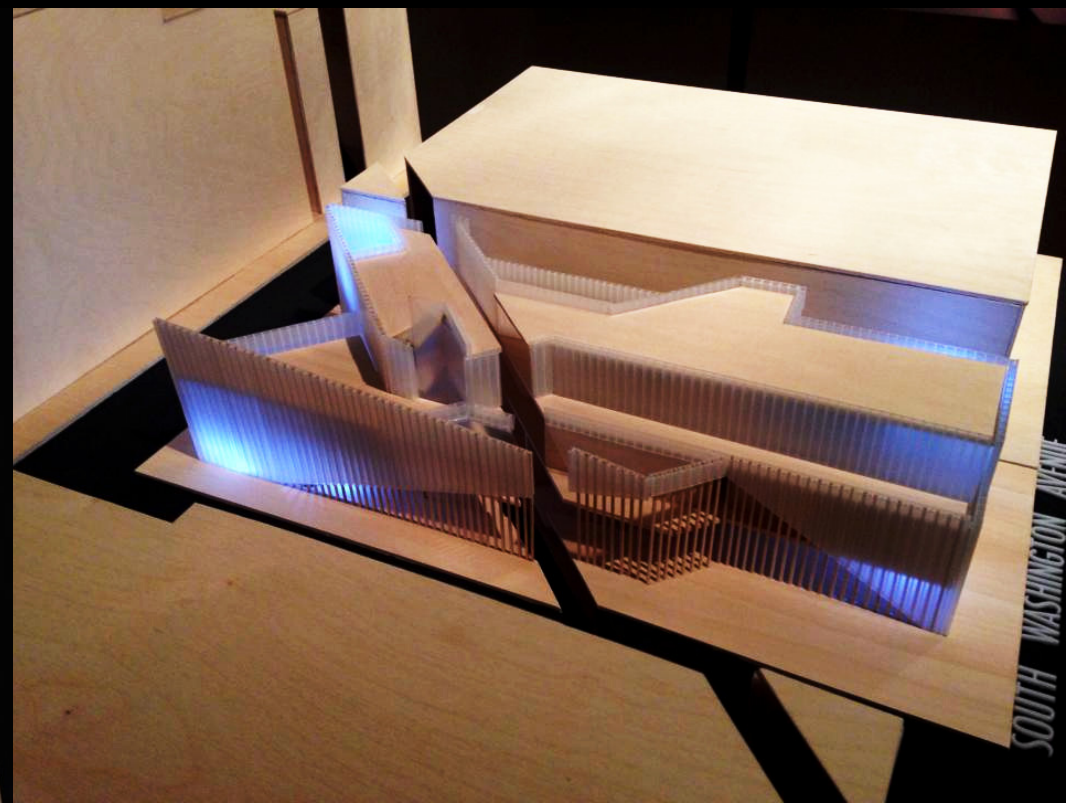
FIGURE 7.19 HVAC [DIAGRAM]



FINAL MODEL

(134)

FIGURE 7.20 Final Model [PHOTOS]



(135)



FINAL DISPLAY

Renaissance Hall

April 28, 2014

FIGURE 7.21 Final Display [PHOTO]

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FIGURE 8.1 (2013) Erin Saarela [PHOTO] By Heather Weaver

PERSONAL INFORMATION

ERIN CHRISTINE SAARELA

21540 Harvest Hills Drive
Prior Lake, MN 55372

952.451.2054

erin.saarela@outlook.com

Hometown: Lakeville, MN

“Education is not preparation for life; education is life itself.”
- John Dewey

